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METHOD OF INSTRUMENTATION

VOL. II.

ABRIDGED CONTENTS OF VOL. I.

HOW TO WRITE FOR STRINGS
AND ARRANGE AN ORCHESTRAL SCORE.

CHART OF MUSICAL MEDIA classified according to means of audible expression.

CHART OF THE ORCHESTRA, compass in comparison with normal pitch.

CHART OF NON-ORCHESTRAL INSTRUMENTS, compass in comparison with normal pitch.

THE ORCHESTRA AT A GLANCE, position and subdivisions of each group compared with general musical scale.

List of Subjects referred to in 139 Sections.

List of Examples.

1.—GENERAL INTRODUCTION TO ORCHESTRATION.

2.—ELEMENTARY STRING TECHNIQUE.

3.—DOUBLE STOPPING FOR THE WHOLE STRING GROUP.

4.—PASSAGE WORK AND BOWING.

5.—HARMONICS AND SCORING.

6.—THE PIANO AND HARP (with full Harp Technique).

7.—OTHER STRINGED INSTRUMENTS.

8.—GRADUATION OF STRENGTH AND COLOUR: Balancing of Tone-Volume.

9.—ARRANGEMENT OF SCORES AND PREPARATION OF PARTS.

METHOD OF INSTRUMENTATION

HOW TO WRITE FOR THE ORCHESTRA AND ARRANGE AN ORCHESTRAL OR BAND SCORE

VOL. I—STRINGS
VOL. II—WOOD, BRASS AND DRUMS

ILLUSTRATED WITH MUSICAL EXAMPLES,
COPIOUS CHARTS AND TABULAR EXPOSITIONS

BY

EDWIN EVANS, SENR.
Author of "Beethoven's Nine Symphonies Fully Described and Analysed," etc.

Volume II

WILLIAM REEVES
BOOKSELLER LIMITED,
83 Charing Cross Road,
London, W.C.2. . . .

Printed by The New Temple Press, Norbury Crescent,
London, S.W.16, Great Britain.

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V.2.
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PRELIMINARY NOTE.

THE peculiar problems affecting wind instruments have herein caused an even greater recourse to tabular forms of exposition than in the previous section devoted to strings.

Special stress has been laid upon the importance to the student of thoroughly understanding the valve system, and the treatment of varying registers of the wood-wind.

Reliance is again placed upon completeness of explanation; the instantaneous means of reference afforded by the tables; and the easy means of verification now at the student's command rendering lengthy quotations unnecessary.

Space is considerably economised by the "Table of All Instruments"; by means of which references to compass, clefs, relation of notation to real pitch and key of construction are systematically dispensed with in the text. On the other hand, a list is given at the conclusion of each chapter enabling the student to refer at once to these particulars.

The endeavour has been to make the record one entirely of practical fact. The use of each instrument has been taken at the average orchestral standard, the point of view adopted in technical matters being entirely that of the players; whilst contending types of wind instruments have been left to their respective merits after statement of the case.

2.1123

The above refers to the speciality of this section; as having relation to wind instruments. In general scope and mode of treatment (such as the collective treatment of each group and other matters applicable to the whole subject), the plan pursued is entirely that outlined in introducing the first section.

EDWIN EVANS, SENIOR.

P.S.—The Publishers gratefully acknowledge the kindness of Dr. Henry Farmer,* M.A., in agreeing to revise and see this work through the press. The lamented death of the author ere it was in print rendered this necessary.

* Author of "The Rise and Development of Military Music." "History of the Royal Artillery Band," "Facts concerning the Arabian Musical Influence," "The Arabic Musical Manuscripts in the Bodleian Library," etc., and Editor of "Music and Musical Instruments of the Arab," by Salvador-Daniel

CONTENTS.

PRELIMINARY NOTE v

TABLE OF CONTENTS vii

LIST OF SUBJECTS REFERRED TO IN THE SECTIONS ix

LIST OF EXAMPLES xv

LIST OF CHARTS:

I.—CHART of the Military Band exhibiting the compass of each instrument in comparison with the normal pitch ... ... *frontispiece*

II.—TABLE of All Instruments graduated according to commencement and conclusion of their scales with key of construction, clefs, extent of compass and relation of notation to real sounds ... 2

III.—TRANSPOSING-INSTRUMENT TABLES:

No. 1. To find the key in which the part for a transposing instrument should be written 14

No. 2. Guide to the notation of transposing instruments 16

PART II.

How to Write for Wood, Brass and Drums and Arrange a Military and Brass Band Score.

Chapter I.
General Introduction to the Wind Branch of Orchestration 17

Chapter II.
The Flute Group 23

Chapter III.
The Single Reeds 33

Chapter IV.
The Double Reeds 41

Chapter V.
The Horns 49

Chapter VI.
Trumpets and Cornets 65

Chapter VII.
The Trombone Group 75

Chapter VIII
Other Valve Instruments, Drums and Effects 83

Chapter IX.
Military and Brass Bands 95

LIST OF SUBJECTS

Referred to in the Sections, alphabetically arranged

(NOTE.—The references are to paragraphs, not pages.)

A

	PAR.
Advantages of transposing instrument at semitone distance ...	26
Advantages of invention of clarinet to wood-wind	31
"A" clarinet 38,	44
Alto clarinet in F	41
Alto clarinet in E flat	42
"A flat" clarinet	44
Alpine Horn (imitated by Cor Anglais)	54
Alternatives provided by valve system	83
Advantage of study of slide trombone 110,	111
Alto trombones (in F and E flat)	112
Alternatives on slide trombone 117,	118
Alto trombone (pedals on)	119
Alto ophicleides	125
Accent (graduated), of side-drum	133
Anvil (as effect)	143
Alt-horn 90b,	144
Alto saxophone	145
Arrangement of military band score	149
Arrangement of brass-band score	150

B

Baritone (Tenor-horn) 90b,	144
Becken	134
Bec	1
Bocal	1
Brass (collective view of)	6
Brass (graduations in tone of)	9
Brass (extent of force-range)	10
Boehm system (difficulty of its application to Piccolo)	21
Break in clarinet scale	33
B flat clarinet 38, 44,	45
Basset-horn 39, 40, 41, 46,	54
Bass-clarinet	43
Bassoon 47, 57, 58, 59, 60,	61

PAR.
Basson-quinte 48
Basso (Horns in B flat, B natural and C) 73, 74
Bass clef (its use for horns) 78
B flat Trumpet 94
Bass trombone 112
Bass trombone (pedals on) 119
Brass (increased importance of) 124, 126
Bass-Drum 132

C

Character of wood and brass compared 5
Cross-fingerings (flute) 17
Cylindrical and conical bore of flute 30
Clarinet (advantage of its addition) 31
Clarinet group (its qualifications to replace strings in military band) 147
Chalumeau (clarinet) 32
Campanello (carillon) 139
Cornemuse 1, 32
Clarinet scale (dangerous portion of) 33, 34
Crescendo in descending to Chalumeau, a clarinet effect 34
Clarinet (general treatment of) 37
"C" clarinet 38, 44
Castagnettes (castanets) 141
Corno di bassetto 39, 40, 41
Contra-Bombardon (see Tuba)
Cor Anglais 47, 53, 54
Crooks (horn) 69, 72, 73
C (key of) for all horn and trumpet parts 72, 98, 99
Closed notes of horns 79
Cornets (and the valve system) 85
Cornet (why used below normal pitch) 94, 97
Comparative tube resonance of horn, trumpet and cornet 95
Cornet (reasons of scale differences as compared to Trumpet) 95
Cornet (unfit for trumpet parts) 97
Cornet (treatment of) 100, 101, 102, 103
Corresponding scales for three trombones 117
Cornet (doubtful position in orchestra) 123
Cymbals (Cinelli) 134

D

Double-tonguing 14
D flat Flute 24
Diminuendo of clarinet 36
D flat clarinet 44
Double-reeds (The) 47
Double-bassoon 47, 63, 64
Disabilities of natural horn 66
D trumpet 94
Disuse of Alto and Bass trombones 120
Double-bass Ophicleides 125
Drums 128
Double-notes on timpani 131

E

PAR.
Embouchure 1
Effects (piccolo) 22, 23
E flat flute 27
E flat clarinet 44
"English Horn" 54
Extent of general musical range covered by horns 77
E flat trumpet 94
E natural trumpet 94
Euphonium 125, 128, 144

F

Flue-work (organ) 152
Flat keys (most in use for military band) 127
Fanfare instruments 3, 91
Fundamental instruments 3, 144
Force (tendency to increased) 4, 5
Flute 5
Fife 5, 29
Force (three degrees of) 7
Force-range of brass 10
Flute Group (The) 11
Flutes (misnaming of) 11
"Flatterzunge" 14
Flageolet (French) 28
Flute à bec and Flute traversière 28
F clarinet 44
Fagotto 62
F trumpet 94

G

Graduations in tone of brass 9
Graduation of tone (clarinet) 36
Graduation of brass effects 108
Gran Cassa (grosse Caisse) 132
Gaboulet (flute) 135
Gong (tam-tam) 138
Glockenspiel 139, 142

H

Horn (chords on) 3
Humorous character of bassoon 58
Horns (The) 66, 90b
Horn parts (effect of those for natural horn) 67
Horn (preference for the F) 74, 80
Horn and trumpet parts (height of the old) 76
Horns (comparative scales of old and new) 84
Horns (real notes produced by use of the fifteen crooks) 85
Horn (treatment of) 86, 87
Horns (passage-work for) 89
Horn progressions 90
Harmony for trombones and tuba 121
Harmonium 153

I

PAR.
"Intermediate" instruments 3
Instruments of "sixteen-feet tone" 47, 63, 72
In alto (Horns in B flat, B natural and C) 73, 74
Instrument (former need for a brass bass) 125
Intonation (Timpani only percussion with) 129

K

Krumhorn 48
Kettle-drums 128, 129

L

Lower octave of flute (use of) 19
Legato (trombone slide unfavourable for) 109, 111

M

Melodic character of wind instruments 3
Military Band (varieties of clarinet used in) 44
Modulating horn-progressions 90
Martial character of brass (treatment of) 108
Musette 143
Military and brass-bands 144
Means of scoring for brass-band 144

N

Nuances (three usual to the registers) 7
Natural horn (disabilities of) 66, 67, 68, 84
Natural resonance of horn-tube at varying pitch 77
Notation of horn and trumpet parts 98, 99

O

Oboe 5, 47, 49, 50, 51, 52
Orchestration (General Introduction to the wind branch of) ... 1
Oboe and clarinet fingering compared 33
Oboe d'amour 48
Oboe da caccia 54
Octaves of tube-resonance (distinction in) 77
Octaves of tube-resonance (those of horn, trumpet and cornet compared) 96
Octave of tube-resonance (test of the second) 96
Ophicleide in B flat and A flat 125
Organ (as orchestral instrument) 151

P

Percussion as means of audible expression 1
Pastoral character of wood 5
Piccolo 20, 21, 44
Pedal clarinet 43
Pistons 91, 98
Positions (trombone) 113, 118
Pedal (on trombones) 119
Percussion instruments 128

R

	PAR.
Registers (collective view of those of wood-wind)	8
Registers (flute, their treatment)	12
Rhythmical phrasing favoured by occasional slur in tonguing	15
Registers (contrast of flute)	16
Rapidity of motion with few fingerings (flute)	17
Registers of double-reed instruments	50
Rhythmical vocation of percussion instruments	128
Roll of timpani	130

S

Sarrusophones	146
Score (military-band)	148
Score (brass band)	144
Sax-horn group	144
Sforzando of timpani	130
String, as means of audible expression	1
Single-reeds (differences of register)	8
Slur (advantage of in relief of tonguing)	15
Systems (various flute)	18
Silver *v.* wood flute	30
Single-reeds (The)	31
Shake (clarinet)	35
Shake (flute)	18
Saxophones	44, 145
Single-reed group (importance of)	46
"Sixteen-feet tone" (instruments of)	47, 63, 72
Shake (oboe)	52
Shake (bassoon)	60
Serpent	65, 125
Six semitones of depression in valve system	81
Slide (trombone)	109, 113, 115, 124
Shake (trombone slide unfavourable for)	109
Seventh position (trombone) use of	114, 115
String basses (correspondence of compass of with tubas)	127
Side-drum	133
Single-cymbal effects	134

T

Tenor-saxophone	145
Tenor-horn and Tenor Cor	90b, 144
Tubular bells	140
Tam-tam	138
Tambourine (tambour de basque)	137
Triangle	136
Tambourine (caisse roulante)	135
Tamburo piccolo	133
Transitory wind-force	1
Trumpet	5
Timbre (how exhibited in groups and individuals)	6
Trombones	6

PAR.

Tonguing (flute and other wood instruments) 13, 14
Triple-tonguing 14
Transposing instruments 25
Transposing instrument at semitone distance (advantage of) ... 26
Transposing instrument at minor third distance (use of) 27
Transposition (clarinet) 38
Tenoroon 48
Tube resonance 75, 93, 94
Trumpets (and the valve system) 85
Trombones (valve) 85
Tubas (and valve system) 85
Trumpets and cornets 91
Trumpet (why used above normal pitch) 94, 97
Trumpet (reasons of scale differences with cornet) 95
Trumpet (treatment of) 100, 101, 104, 106, 107
Trumpet parts (old) 105
Trombone group (The) 109
Tenor trombone 112, 120
Trombone scales (comparative) 117
Tenor trombone (pedals on) 119
Tuba 121, 127, 144
Trombones (their force-range) 122
Timpani 129

U

Unmixing tone of oboe 50, 51
Utility (general) of bassoon 62
Unmixing character of trumpet 106

V

Vocation (double, of piccolo in orchestra) 23
Variety of register, characteristic of the single reed 32
Valve system 70, 72, 80, 81, 124
Valve horn (tone of) 71
Valve horn (closed notes on) 79
Valve-system (Table of) 82
Valve (influence on horn group) 88
Voice (range of, the criterion for melodic instruments) 92
Valve compared with slide 109, 110
Vulgar use of trombones 121

W

Wind, as means of audible expression 1
Warlike character of brass 5
Wood (collective view of) 6
Wood (force-range with brass compared) 10
Wirbel-trommel 133

X

Xylophone 142

LIST OF EXAMPLES

(NOTE.—The figures refer to the sections in which the examples occur.)

EX.		PAR.
1.	Tabular classification of wind instruments as arising from various means of note production	2
2.	Registers of the wood-wind	8
3.	Graduations occurring in the scale of brass instruments	9
4.	Merging of Registers in florid flute-work	12
5.	Double and triple tonguing (flute)	14
6.	Rhythmic influence of occasional slur in rapid passages for wood-wind	15
7.	Flute registers in contrast	16
8.	Rapidity of motion with few fingerings	17
9.	Table showing the effect of a second type of instrument pitched at semitone distance	26
10.	Table showing the same, pitched at minor third distance	27
11.	Clarinet passage at the break	33
12.	The grafting of clarinet registers	34
13.	Clarinet phrase in *diminuendo*	36
14.	Clarinet *crescendo*	36
15.	Natural resonance of horn-tube at varying pitch	77
16.	Table of the valve system	82
17.	Table of comparative old and new horns	84
18.	Real notes produced by the horn at every pitch from B flat basso to C in alto	85
19.	Horn passage work based on semitonal inflection of open notes	89
20.	Typical horn progressions	90
21.	Modulating horn progression	90
22.	Tube-resonance of trumpet	94
23.	Comparative tube-resonance of horn, trumpet and cornet	95
24.	Incidence of seventh positions required in lower scale of alto, tenor and bass trombones	114
25.	Corresponding scales for the three trombones	117
26.	Comparative trombone scales	117
27.	Example of slide positions for ordinary intervals	118
28.	Trombone alternatives	118
29.	Vulgar use of trombones	121
30.	Graduated accent of side-drum	133
31.	Cymbal effects	134
32.	Brass band score	144
33.	Military band score	148

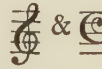
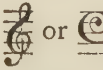
TABLE OF ALL INSTRUMENTS

(Full Compass not implied.)

TABLE OF ALL INSTRUMENTS

Graduated according to commencement and conclusion of their Scales
Showing also the key of construction, clefs, extent of compass and relation of notation to real sounds.

Note:—Abbreviations. O.h.=octave higher. O.l.=octave lower.

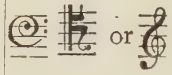
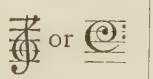
Ref. No.	Clef or clefs	Compass in octaves	Relation of notation to real pitch	Instrument in	Lowest note of	Real sounds	Highest note of
1		$2\frac{5}{7}$	$3\frac{1}{7}$ o. h.	B♭	Contrabasson Sarrusophone		PORTION OF COMPASS LOWER THAN THE STAVE
2		$2\frac{4}{7}$	1 o. h.	normal	Double Bassoon		
3		$6\frac{4}{7}$	loco	normal	Harp		
4		$4\frac{5}{7}$* $2\frac{1}{7}$†	loco	normal	Organ (16 ft. open)		
5		$2\frac{5}{7}$	$2\frac{5}{7}$ o. h.	E♭	Contrabass Sarrusophone		
6		$3\frac{1}{7}$	$2\frac{1}{7}$ o. h.	B♭	Pedal Clarinet		
7		$2\frac{4}{7}$	loco	B♭	Tuba (Bombardon, 3 valve)		
8		$2\frac{3}{7}$	1 o. h.	normal	Double Bass (4-string)		

					3 valve)	
10	𝄞	$2\frac{5}{7}$	$2\frac{1}{7}$ o. h.	B♭	Bass Sarrusophone	
11	𝄢	$2\frac{4}{7}$	loco	E♭	Bass Trombone	
12	𝄢	2	1 o. h.	normal	Double Bass (3-string)	
13	𝄞 or 𝄢	$2\frac{4}{7}$	loco	E♭	Tuba (Bombardon, 3 valve)	
14	𝄢	$3\frac{1}{7}$	$\frac{1}{7}$ h.	B♭	Serpent (obsolete)	
15	𝄢	$3\frac{1}{7}$	$\frac{1}{7}$ h.	B♭	Ophicleide (obsolete)	
16	𝄞	$2\frac{2}{7}$	$2\frac{1}{7}$ o. h.	B♭	Bass Saxophone	
17	𝄢 or 𝄡	3	loco	normal	Bassoon	
18	𝄞 or 𝄢	$2\frac{5}{7}$	loco	B♭	Euphonium	
19	𝄢	$2\frac{4}{7}$	loco	F	Bass Trombone	
20	𝄢	$2\frac{4}{7}$	loco	F	Tuba (Bombardon, 3 valve)	

* Manual. † Pedal.

E GENERAL MUSICAL SCALE

GHEST NOTE OF ANY INSTRUMENT.

Ref. No.	Clef or clefs	Compass in octaves	Relation of notation to real pitch	Instrument in	Lowest note of	Real sounds	Highest note of
21		$3\frac{1}{7}$	loco	C	Ophicleide (obsolete)		PORTION OF THE SCALE LOWER THAN THE HIGHEST NOTE
22		3	loco	normal	Violoncello		
23		$2\frac{4}{7}$	$1\frac{5}{7}$ o. h.	E♭	Baritone Sarrusophone		
24		$2\frac{4}{7}$	loco	G	Bass Trombone		
25		$3\frac{2}{7}$	$1\frac{2}{7}$ o. h.	A	Bass Clarinet		
26		$2\frac{3}{7}$	$1\frac{5}{7}$ o. h.	E♭	Baritone Saxophone		
27		$3\frac{2}{7}$	$1\frac{1}{7}$ o. h.	B♭	Bass Clarinet		
28		$2\frac{4}{7}$	$\frac{6}{7}$ h.	D	Horn		
29		$2\frac{4}{7}$	$\frac{5}{7}$ h.	E♭	Horn		
30		$2\frac{4}{7}$	$\frac{5}{7}$ h.	E♭	Horn		

THE GENERAL MUSICAL SCALE

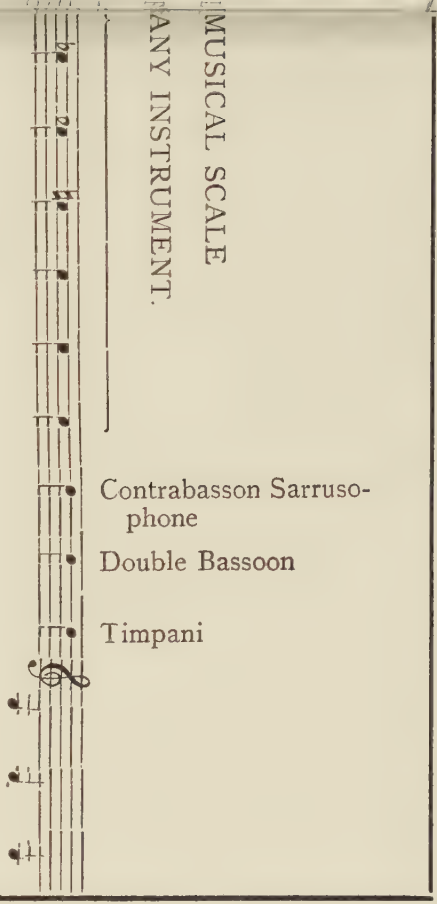
IOTE OF ANY INSTRUMENT.

31		$3\frac{3}{7}$	1 o. h.	normal	Guitar
32	&	4	loco	normal	Dulcimer
33	or	$2\frac{4}{7}$	loco	B♭	Tenor Trombone
34	or	2	$\frac{4}{7}$ l.	F	Tenoroon (obsolete)
35		$2\frac{4}{7}$	$\frac{4}{7}$ h.	F	Horn
36		$3\frac{4}{7}$	$\frac{4}{7}$ h.	F	Basset Horn
37		1	...	various	Timpani
38		2	$1\frac{1}{7}$ o	B♭	Tenor Horn (Baritone)
39	&	$4\frac{5}{7}$	loco	normal	Zither
40		3	$\frac{5}{7}$ h.	E♭	Alto Clarinet
41		$2\frac{4}{7}$	$1\frac{1}{7}$ h.	B♭	Tenor Sarrusophone
42		3	$\frac{4}{7}$ h.	F	Alto Clarinet

Ref. No	Clef or clefs	Compass in octaves	Relation of notation to real pitch	Instrument in	Lowest note of	Real sounds	Highest note of
43	𝄞	2 4/7	1 1/7 h.	B♭	Tenor Saxophone		
44	𝄡	2 4/7	loco	E♭	Alto Trombone		
45	𝄞	2	5/7 h.	E♭	Alt Horn and Tenor Cor.		
46	𝄡 or 𝄞	3 2/7	loco	normal	Viola		
47	𝄞	2 4/7	5/7 h.	E♭	Alto Sarrusophone		
48	𝄞	3 2/7	2/7 h.	A	Clarinet		
49	𝄞 or 𝄡	3 5/7	loco	normal	Viola d'Amore		
50	𝄞	2 3/7	5/7 h.	E♭	Alto Saxophone		
51	𝄞	3 2/7	1/7 h.	B♭	Clarinet		
52	𝄞	2 4/7	1/7 l.	D	Trumpet		

PORTION OF THE GENERAL
LOWER THAN THE HIGHEST NOTE OF

53		$2\frac{4}{7}$	$\frac{2}{7}$ l.	E♭	Trumpet	
54		$2\frac{4}{7}$	$\frac{2}{7}$ h.	A	Cornet	
55		$3\frac{1}{7}$	loco	C	Clarinet	
56		$2\frac{4}{7}$	$\frac{2}{7}$ l.	E♮	Trumpet	
57		$2\frac{4}{7}$	$\frac{1}{7}$ l.	B♭	Cornet	
58		$2\frac{4}{7}$	$\frac{4}{7}$ h.	F	Cor Anglais	
59		$2\frac{4}{7}$	$\frac{3}{7}$ l.	F	Trumpet	Contrabasson Sarrusophone
60	...	...	...	...	... ...	Double Bassoon
61	...	...	...	...	... ...	Timpani
62		3	$\frac{2}{7}$ l.	E♭	Military Clarinet	
63		$3\frac{3}{7}$	loco	normal	Violin	
64		3	loco	normal	Banjo	



Ref. No.	Clef or clefs	Compass in octaves	Relation of notation to real pitch	Instrument in	Lowest note of	Real sounds	Highest note of
65		$2\frac{5}{7}$	loco	normal	Mandolin		
66		$2\frac{3}{7}$	$\frac{1}{7}$ h.	B♭	Soprano Sarrusophone		
67		$2\frac{1}{7}$	$\frac{1}{7}$ h.	B♭	Soprano Saxophone		
68		$2\frac{2}{7}$	$\frac{2}{7}$ l.	E♭	Soprano Cornet		Double Bass
69		$2\frac{1}{7}$	loco	normal	Glockenspiel		Contrabass Sarrusophone
70	... ...	...	...	...	... ...		Tuba (Bombardon) in B♭
71		$2\frac{4}{7}$	loco	normal	Oboe		
72		3	loco	normal	Concert Flute		Bass Saxophone
73		3	loco	normal	Xylophone		Tuba (Bombardon) in C
74		$2\frac{6}{7}$	$\frac{1}{7}$ l.	D♭	Flute (*called* E♭ Flute)		

75		$2\frac{1}{7}$	$\frac{2}{7}$ l.	E♭	Sopranino Sarrusophone	
76		$2\frac{1}{7}$	$\frac{2}{7}$	E♭	Sopranino Saxophone	
77		$2\frac{5}{7}$	$\frac{5}{7}$ l.	E♭	Flute (*called* F Flute)	Tuba (Bombardon) in E♭
78	... ...	...	...	...	... ...	Bass Sarrusophone
79	... ...	...	...	...	... ...	Pedal Clarinet
80	... ...	...	...	...	... ...	Tenor Horn
81	... ...	...	...	...	... ...	Tenoroon
82	... ...	...	...	...	... ...	Tuba (Bombardon) in F
83	... ...	...	...	...	... ...	Bass Trombone in G
84	... ...	...	...	...	... ...	Euphonium
85		$2\frac{1}{7}$	loco	A	Flageolet	Baritone Sarrusophone
86	... ...	...	...	...	... ...	Baritone Saxophone
87	... ...	...	...	...	... ...	Horn in D

Ref. No.	Clef or clefs	Compass in octaves	Relation of notation to real pitch	Instrument in	Lowest note of	Real sounds	Highest note of
88	... ...	...	...	...	... ...		Bassoon
89		$2\frac{4}{7}$	loco	A♭	Fife (*called* B♭ Fife)		Alt Horn in E♭
90	... ...	...	...	...	... ...		Ophicleide in B♭
91	... ...	...	...	...	... ...		Serpent
92	... ...	...	...	...	... ...		Horn in E♭
93	... ...	...	...	...	... ...		Tenor Trombone
94	... ...	...	...	...	... ...		Horn in E
95	... ...	...	...	...	... ...		Ophicleide in C
96	... ...	...	...	...	... ...		Horn in F

97	... ...	...	...	... ...				Violoncello
98		$2\frac{5}{7}$	1 o. l.	normal	Concert Piccolo			Tenor Sarrusophone
99		$2\frac{4}{7}$	$1\frac{1}{7}$ o. l.	D♭	Piccolo			Tenor Saxophone
100	... ...	...	...	...	... ...			Alto Trombone
101	... ...	...	...	...	... ...			Bass Clarinet in A
102	... ...	...	...	...	... ...			Bass Clarinet in B♭
103		$2\frac{3}{7}$	$1\frac{2}{7}$ o. l	E♭	Piccolo			Alto Clarinet in E♭
104	... ...	...	...	...	... ...			Alto Saxophone
105		See under lowest note of respective instruments.					Portion of the general musical scale commencing higher than the lowest note of any instrument.	Alto Sarrusophone
106		See under lowest note of respective instruments.						Trumpet in D
107		See under lowest note of respective instruments.						Alto Clarinet in F
108								

Ref. No.	Highest note of	Real sounds	Lowest note of	Instrument in	Relation of notation to real pitch	Compass in octaves	Clef or clefs
109	Guitar			See under lowest note of respective instruments.	See under lowest note of respective instruments.	See under lowest note of respective instruments.	See under lowest note of respective instruments.
110	Cornet in A						
111	Trumpet in E♭						
112	Soprano Saxophone						
113	Cornet in B♭						
114	Trumpet in E						
115	Cor Anglais						
116	Soprano Cornet in E♭						
117	Glockenspiel						
118	Trumpet in F						
119	Basset Horn						
120	Soprano Sarrusophone						
121	Sopranino Sarrusophone						
122	Sopranino Saxophone						
123	Dulcimer						
124	Mandoline						

PORTION OF THE GENERAL MUSICAL SCALE COMMENCING HIGHER THAN THE LOWEST NOTE OF ANY INSTRUMENT.

125	Viola	
126	Clarinet in A	
127	Clarinet in B♭ (or C)	
128	Oboe	
129	Military Clarinet in E♭	
130	Banjo	
131	Organ (Manuals)	
132	Viola d'Amore	
133	Flageolet	
134	Violin (orchestral)	
135	Xylophone	
136	Concert Flute	
137	Flute in D♭	
138	Flute in E♭	
139	Zither	
140	Fife in A♭	
141	Harp	
142	Piccolo Concert	
143	Piccolo in D♭	
144	Piccolo in E♭	

8va

PORTION OF THE GENERAL MUSICAL SCALE COMMENCING HIGHER THAN THE LOWEST NOTE OF ANY INSTRUMENT.

See under lowest note of respective instruments.

See under lowest note of respective instruments.

See under lowest note of respective instruments.

See under lowest note of respective instruments.

TRANSPOSING-INSTRUMENT TABLES.

No. 1.—TO FIND THE KEY IN WHICH THE PART FOR A TRANSPOSING INSTRUMENT SHOULD BE WRITTEN.

D♮
D♭
B♭
A♮

No. 2.—GUIDE TO THE NOTATION OF TRANSPOSING INSTRUMENTS.

GUIDE NOTES (real pitch)

Flute in E♭

Clarinet, Cornet or Trumpet in B♭

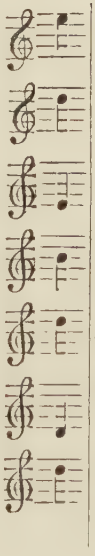
Soprano Saxophone or or Sarrusophone in E♭

Horn or Cor Anglais in F

Bass Clarinet in B♭

Tenor Saxophone or Sarrusophone in B♭

Contrabasson Sarrusophone in B♭



Piccolo in D♭

Clarinet, Cornet or Trumpet in A

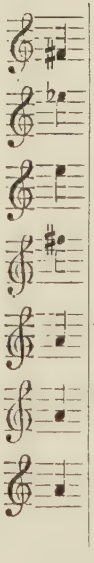
Alto Saxophone or Sarrusophone in E♭

Horn in low B♭

Alto Clarinet in E♭

Baritone Saxophone in E♭

Contrabass Sarrusophone in E♭



Piccolo in E♭

Military Clarinet in E♭

Soprano Saxophone or Sarrusophone in B♭

Horn in D

Alto Clarinet in F or Basset Horn

Baritone Sarrusophone in E♭

Bass Sarrusophone or Saxophone in B♭

GUIDE NOTES (real pitch)

HOW TO WRITE FOR WOOD, BRASS AND DRUMS.

CHAPTER I.

General Introduction to the Wind Branch of Orchestration.

1.—Wind is one of the three means of audible expression adopted by musical instruments; the other two being percussion and string.* The wind-force applied for the purpose of note-production is either transitory, as when consisting of renewed applications of the breath; or reserved, as in the case of an organ bellows or bag of the cornemuse. Our present concern is with instruments blown by transitory wind-force.

This force is applied either through a mere hole, or "embouchure"—through a pointed mouthpiece, or "bec,"† through a round mouthpiece or "bocal" pressed against the lips—or though a flat mouthpiece formed either with one or two strips of reed.

2.—These differences are supplemented by those arising from the material of which instruments are composed; some being of brass (or exceptionally of silver) and others being

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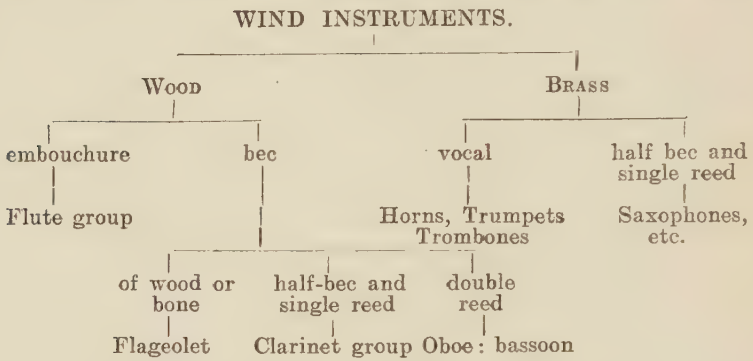
* See Chart of Musical Media (Chart No. 1, Vol. I).

† Literally "beak."

of wood. The varieties of instrument resulting from this classification are shown in the following table:

Ex 1. Tabular Classification of Wind Instruments, as arising from various means of note-production.



3.—There is one feature which is common to all wind instruments blown by the breath, and that is their incapacity to produce more than one note at a time.* They are therefore, all, in one sense, melodic; this character, however, branching off into many subdivisions caused by differences of pitch and timbre. Thus, although instruments may not differ very much in pitch, yet their qualities of tone may be so various that some may be of fanfare, others of soft, cantabile character. Or, on the other hand, though their timbre may be the same, their scales may differ so much in height that they naturally divide into melodic, intermediate and fundamental.

* It may be mentioned in passing that some soloists claim "chords" in favour of the horn! The explanation is this. The player intones, say, C, upon his horn; *singing* A at the same time; when, providing he does so quite in tune, the tube will yield a sympathetic but perfectly audible F. This circumstance, of course, has no influence upon the main statement as above given; nor need the student be reminded not to attempt any such effects in the course of his work.

4.—The contrast in timbre presented by the wind is very considerable; but, just as wind instruments unite in all being melodic, so they also unite in possessing a strong tendency to increase in force as they rise in scale. This feature gives us a first glimpse of the means of effectively combining them; because, though some are possessed of overpowering force, the weaker part of their scale might not even be so powerful as the more shrill portion of the compass of naturally feebler instruments.

5.—The character of wood and brass may be described as, respectively, "pastoral and warlike"; these qualities being, in fact, very distinctly marked. It follows therefore that, when occasion requires, they can be brought into striking contrast. Naturally enough, also, associations have gathered round the special employments of wind instruments; so that the oboe, for example, as a shepherd's pipe, has become to us the emblem of rural pleasures; whilst the trumpet has equally been identified with the heroic and martial spirit. But the tendency to a rise and fall in force, corresponding with the rise and fall in scale, causes each class, as it were, to give a hostage to the other. Thus, although the flute is pastoral, the shrill notes of its congener, the fife, are so identified with war that, in their association with drums in this country, they take the place occupied by bugles abroad; whilst the soft play of the horn is far more suggestive of the pleasure of the huntsman or of the echoes of the glade than of any call to battle. These circumstances must not be taken as affecting the main distinction; but as affording means to the composer for combining, contrasting and balancing these instruments in accordance with his requirements by taking advantage of the approximations mentioned.

6.—Whatever quality of tone most characterises an instrument is generally that which, first, *develops* with its rise in scale and increase of force; afterwards *degenerating* as the extreme of its compass is approached. This applies in the first place to the individual instrument; but it is also noticeable that, in classes, a reproduction of the same feature is presented. Thus, among the brass, the trombones which are deepest begin the general uprise with notes which, though fearless and bold, seem to scorn the bombast of the trumpets. The horns, which are intermediary, give us manliness without either pomp or defiance; and all seem to express some *collective* voice or general feeling.

On the other hand, among the wood, the bassoons which are deepest begin quite jocularly, not seeming to sympathise with the sadness of the flute and oboe. The clarinets, as intermediary in pitch, are also intermediary in sentiment; and all seem to express some *individual* or personal feeling.

7.—Let us now collect these facts. We have seen that there is:

(a) A tendency in all wind instruments to increase in force as they rise in scale.

(b) A character belonging to the timbre of each, corresponding with its position in the group to which it belongs;

and we may therefore conclude that there will also be:

(c) A character of each group, corresponding with the position of its collective range in the general musical scale.

We have therefore to reckon with three degrees of force, three *nuances* of tone, and three situations for them; usually called "registers."

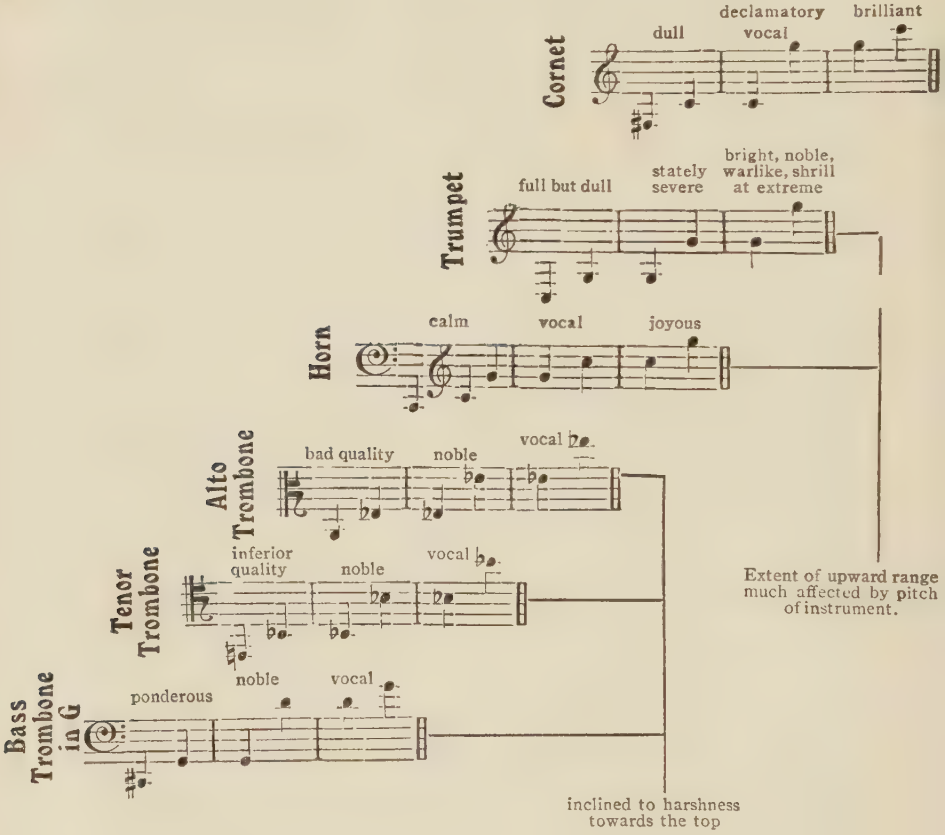
8.—The student will now realise that he is no longer dealing with such docile servants as the strings, but with a capricious and refractory personnel in which each instrument has the liability to several moods; in passing from one to the other of which it seems to change considerably. His policy is, therefore, at once to assume the generalship; by marshalling these moods into an order susceptible of survey at a glance. Firstly, to take the wood-wind (see Ex. 2).

These differences are sufficiently marked in all cases; but, as a question of degree, the order would be: single reeds first—and then double-reeds and flute group.

9.—We are not concerned with scientific causes; and, therefore, the fact need only be stated that wood-wind instruments (the tones of which are changed by means of perforations at various points of their tube and which for the most part adopt the reed intermediary in blowing) have a greater variety of register than the brass. The changes which take place in the latter are more properly described as graduations; inseparable from the increased vehemence due to a rise in scale, as shown in Ex. 3.

10.—The brass have a more extensive "force-range" than the wood; being capable of making themselves felt at a climax of the ensemble, and yet of participating in the most gentle effects. The wood can neither contribute so powerfully to the general *fortissimo* nor soften sufficiently to remain associated with the general *decrescendo* to the last, in the same way as the brass can do. On the other hand, they have a monopoly of warbling and light melodic effects; while shakes and general nimbleness of execution are more at home in their sphere. Such, then, is the material with which we have to deal; and which we shall proceed to group in the chapters now to follow.

Ex. 3. GRADUATIONS OCCURRING IN THE SCALE OF BRASS INSTRUMENTS. *(Full Compass not implied.)*



CHAPTER II.

The Flute Group.

11.—Before diving into the question of technique there is a perplexity to be removed, arising from the fact that flutes are frequently misnamed. The familiar E flat and F flutes, for example, are not really as described; being D flat and E flat flutes, respectively.

The explanation is—that the flute, although treated as a non-transposing instrument (and therefore as being in C), is actually in D. The player knows that, although his part is written at the real pitch, his natural scale is D; and he, not unnaturally, adopts this as his standard. So, when he takes up an instrument pitched a semitone higher, he thinks that it must be in E flat; and that one a minor third higher must be in F. The composer, however, makes no concern of how the flute scale compares with the normal. To him, every instrument which does not transpose is in C; and every type of the same class is named by him according to the extent of its variation from that pitch.

12.—Differences of flute register are not very pronounced; and, in writing for the instrument, the three divisions that have been indicated (see Ex. 2) may, without much restriction, be allowed to merge. This especially applies to warbling

passages in rapid flight of arpeggio; or, indeed, to any kind of florid work which brings into requisition a large portion of the compass of the instrument, such as the following:

Ex. 4. Merging of registers in florid flute work.

Cantabile effects, however, the *entire* character of which corresponds with one or other of the registers indicated should not more than slightly overstep the prescribed limits. But the case becomes different if an increased intensity of expression is required, for, in a phrase of that kind, the passing to a higher register becomes the most appropriate means. The third register, however, should not be touched unless a certain vehemence is desired; and, generally speaking, this part of the compass is more serviceable in enforcing the "tutti," or in taking the top holding note of the frequent orchestral episodes in which the wood-wind sustains.

13.—As a great deal which appertains to flute execution is either partly or wholly applicable to the rest of the wood-wind, some precision in the statement of it is advisable in order to avoid repetition.

Firstly, as to tonguing. For notes at a moderate speed the movement of the tip of the tongue backwards and forwards (called single-tonguing) is sufficient. But the requirements of the flute under the head of rapid staccato or repeated notes go beyond what could possibly be executed in this way; and what may be called compound movements of the tongue, each of which provides for two or three notes,

2.112.3

as the case may be, have been invented to meet the difficulty. These movements are facilitated by the adoption of syllables; the movements of the tongue in articulating which correspond with the movements required for producing notes in rapid succession.

14.—The syllables most in vogue at one time were "toot" and "tootle" for single and double-tonguing respectively; at least, if we may presume so to judge from the fact that these meaningless words have passed into the language with a signification having reference to flute-playing. But they do not detach the notes sufficiently; and, although flute players will always indulge their individual preferences so that no plan can be held up as universally in vogue, it may be generally taken that syllables formed from guttural and dental consonants are the most effective; as here shown.

Ex. 5. Double and triple tongueing (Flute).

Double
kè - ta kè - ta kè - ta kè - ta kè - ta kè - ta kè - ta
or tè - ka tè - ka tè - ka tè - ka tè - ka tè ka
Triple
tè-ka-ta kè-tc-ka tè-ka-ta kè-ta-ka tè-ka-ta kè-ta-ka

In addition to the various tonguings there is what the Germans call the "Flatterzunge" or roll of the tongue during the sounding of a note, but this is not an orchestral effect. Even triple-tonguing in a lengthy passage appertains rather to solo-work; but free double-tonguing may be expected of every player.

15.—It is important to remember the relief afforded to the player in course of a rapid and lengthy passage of tongued notes by the timely inclusion of a two-note slur.

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The passage is thus rendered not only easier for the player, but, in the majority of instances, also more effective.

In addition to these advantages, however, there is one which is very generally overlooked; and that is—the simultaneous opportunity which may be taken to rhythmise the flute or other wind part; and thus, without in the least impairing its individuality, cause it to contribute more to the unity of purpose displayed by the ensemble.

The following exemplifies a passage prevented by incessant tonguing from expressing the rhythm; and the same passage, by use of the two-note slur, made easier and rhythmic; the plain rhythm being also shown for identification.

Ex. 6. Rhythmic influence of occasional two-note slur in rapid passages for the wood-wind.

16.—Skips are as nothing upon the flute, but rapid passages in which they occur should be avoided at either extreme of the scale. The reason of this is that the lowest notes require a special disposition of the lip to produce them fully and the highest notes demand an appreciable increase in breath-force. This only applies, however, to a couple of

notes at either extreme; besides which, in the event of the phrase allowing opportunity for the lower octave to appear in contrast to the upper almost any skips are permissible.

Ex. 7. Flute registers in contrast.

A sample of this kind of passage is here subjoined; which, though not of orchestral character, will serve to show under what conditions it is permissible to skip to and from the lowest notes.

17.—Cross fingerings in the upper octave render scales more difficult than arpeggios in that region; besides which arpeggios are generally the more effective. Where the musical requirements compel a prolonged and rapid movement in the top register it becomes desirable to obtain the effect of such rapidity with as few fingerings as possible; and, to that end, it is well to cultivate an adroitness in special passage formations. The following is a brilliant passage in which the number of fingerings to be provided is extremely few.

Ex. 8. Rapidity of motion with few fingerings.

18.—Nearly all shakes are practicable, but the difficulty of some of them varies with the type of instrument; as there are several systems in vogue. Most of these present a slight awkwardness in crossing the octave; which, as the flute is in D, occurs at that note. But, though the variety of systems makes it difficult to pronounce upon any one passage, the student who knows the general character of the technique cannot well go astray; for even the old eight-keyed type of flute has a good range of execution.

19.—The best of the compass of the flute for orchestral purposes is comprised by the two octaves of G to G. The first octave would be totally ineffective in anything approaching *forte* for the other instruments; and if displayed at all it can only be as "solo," or with very light instrumentation.

20.—The piccolo is of identical compass with the flute; except that it is unprovided with the keys necessary for production of the two semitones below D. Its notation is also the same, though the real sounds are an octave higher. In respect of execution it is as nimble as the flute; besides which the players have generally a special facility in the upper range, due to their being so often called upon to exercise in that region. They are also, as a rule, specially well practised in double and triple tonguing, the use of which is prevalent in certain light styles of music.

21.—The piccolo part in the orchestra is usually taken by the second flute; who thus, in the past, had been compelled to keep exercised in two kinds of fingering—the Boehm (or whatever other system he may have adopted) on the flute, and the old system upon the piccolo. The mechanism of all the new systems was at first considered to be too complicated to be applied to the piccolo, in consequence of the latter's diminutive size; yet the Boehm system has been tried, and it has proved to be a success.

22.—The shrill, weird effect of sudden runs to a "sforzando"; the sustain trill; the chromatic rush to mark the summit of a rising passage for other instruments; and the usual piccolo-duty of brightening the tuttis with an upper octave are all familiar phases of this instrument's activity. The lower octave is of little use; except to afford, as it were, a "dip" for the descent of sweeping passages.

23.—A further use of the piccolo is to continue high and rising passages, for the full execution of which the compass of the first-flute does not suffice; but in this respect it is not particularly successful as its tone is too piercing to make an effective join. It must be remembered that the piccolo has a double capacity; because, though belonging to the wood-wind, it has also to be reckoned with as the highest instrument of the orchestra. Its concern is therefore rather with the main orchestral bearings than with the doings of its own group; for which reason it is not included in wood combinations for orchestral colouring except under special circumstances.

24.—The D flat flute is a type introduced for the convenience of military bands, and is highly serviceable to them in consequence of its facility for flat keys. As this is the

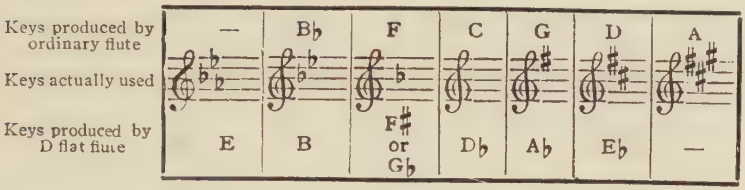
first transposing instrument we have met with, it will be well to say a few words on this subject for the benefit of those who may require it.

25.—When the notes played by an instrument in accordance with its scale are the corresponding real notes of the composition being performed, that instrument is "in C." But there is no need to apply this expression continually; because if nothing is said about the pitch, the conclusion is that the *real* notes are played: as, for example, in the case of the strings; which, although in C, are never so described.

But, exactly to the same extent as the pitch of an instrument varies from C, its part must be transposed in the *opposite* direction. If its key is a semitone *higher* than C the part must be written in the key a semitone *lower*, and so on. All this is completely shown in the "Transposing-instrument Table," No. 1, p. 14. It will there be seen that, in some cases, we should fall upon the enharmonic change (F sharp, G flat); and so be compelled to choose between six flats or six sharps. That shows that, in such a case, we should not use the transposing instrument in question; as its special object should be the *avoidance* of difficult keys. The most effective second-type of instrument to possess is that which is *a semitone* removed from the original; because, by this means, we are enabled to travel the whole round of keys without ever being called upon to play in more than *three* flats or sharps.

26.—As we are at present concerned with the D flat flute occasion is here taken to illustrate how its use, in addition to that of the ordinary flute, enables this to be done.

Ex. 9. Table showing the effect of a second type of instrument pitched at semitone distance.



This explanation is given on behalf of the general subject; for considering the facility of the Boehm flute for playing in all keys, it does not seem to require the assistance of the D flat flute at all. It is otherwise with the piccolo; which, generally, has at most six keys, working upon the old plan; and which, therefore, would be unable to cope with the whole circle of keys without assistance.

27.—Coming now to the E flat flute—the tierce flute or Terz-flöte of the Germans—we have an opportunity of showing how the fact of its pitch being a minor third from the normal compels the use of four flats or sharps before we can get round the circle of keys: thus:

Ex. 10. Table showing the effect of a second type of instrument pitched at minor third distance.

The E flat flute is a very useful instrument in the military band; as is also its companion, the E flat piccolo. To-day they are neglected, yet their minor third extension of upward range falls in a very serviceable position; besides the

advantage in transposition over the D flat flute and piccolo when the composition happens to be in E flat.

28.—The French flageolet (still faintly surviving and associated occasionally with strings in dance music) is the last relic of the "flûte-à-bec" type. It recalls the time when the expression "flûte-traversière" (or "flauto traverso") stood against "flûte-à-bec"; but the necessity for the distinction has now completely disappeared. All that need be told of this instrument will be found in "Table of all Instruments," page 2 *et seq.*

29.—The various fifes are all diminutive flutes in the direction of the piccolo; the sparkle of which, however, they could not emulate, even if they were well provided with keys —which they are not. Apart from their association with side-drums for sheer "tapage," their utility has probably not yet been discovered.

30.—It should be mentioned in conclusion that the body of the flute is now made cylindrical instead of conical, as formerly. Also that, though classified as a wood instrument, it is occasionally made of silver. The general opinion of players is, however, not in favour of the metal instrument.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Concert Flute, 72, 136.
Concert Piccolo, 98, 142.
E flat flute, 77, 138.
Flageolet, 83, 133.
D flat flute, 74, 137.
D flat piccolo, 99, 143.
E flat piccolo, 103, 144.
Fife, 89, 140.

CHAPTER III.

The Single Reeds.

31.—The clarinet has been of immense service to the wood-wind; for, at the time of its introduction, there was no intermediate instrument between oboe and bassoon, the reediness of the two latter being an impediment to their combination with the flute. An instrument which should, in quality of tone, partake of both the existing elements, and at the same time, in respect of pitch, unite them, was just what was wanted in order to form the wood-wind into a compact harmonic group. And that was what the clarinet supplied.

32.—Great variety in register is a feature with the single reed; and the quality of tone appertaining to the lowest portion of the clarinet scale is a case in point. The name of "chalumeau" applied to it is borrowed from the cornemuse or bagpipe, and referred to that pipe which was pierced for the performer's fingers as distinct from the others which supplied the drone. The resemblance is, however, but slight, for the clarinet-chalumeau possesses a solemnity quite absent in the other case; besides which a full body of tone and splendid power of *crescendo* and *decrescendo* convert this lower octave into such a useful means of expression as to place it beyond such comparisons.

33.—The upper fourth of the chalumeau (that is to say, the notes comprised between F and B flat of its second octave) forms an awkward portion of the clarinet scale. This arises from the fact that the primary compass of the clarinet is a twelfth—not an octave, as in the cases of the flute and oboe. The latter instruments, after a series of seven diatonics, proceed to repeat the fingering they started with, producing their upper octave merely by a difference in the blowing. On the clarinet the same thing also happens; but, instead of the original fingering being resumed upon the eighth note this does not take place until the twelfth—the three or four notes of this extension being the awkward bit of scale referred to. The resumption of the scale forms a break which must be borne in mind in all passage formations; for, unless this is done, a very innocent-looking phrase may present some difficulty, as the following, for example.

Ex. 11. Clarinet passage at the break.

Composers have frequently overlooked this, and there are even classical works containing almost unplayable passages in consequence.

34.—Although the top compass of the clarinet extends to G (see Ex. 2) a really good tone can scarcely be reckoned on beyond C; and, from that note, every succeeding grade shows deterioration in quality. High notes are useful for the *completion* of melodic designs; but the student must learn to avoid bringing them into prominence (except of

course in "tutti"), the art of writing well consisting in the use of the middle ninth (from B to C) to the best advantage. From this portion the chalumeau is quite distinct; but whether it is to become a thing absolutely apart or be brought into happy contrast with the middle register depends entirely upon the composer. A great deal turns upon being able to make an adroit passage of the break, as well as upon favouring *grades* and *small intervals*. In Ex. 11 the break was crossed five times, the real beauty of the chalumeau not being drawn upon at all. Now compare this with the following from Brahms:

Ex. 12. The grafting of Clarinet registers.

which, though having no special design to be easy, never repeats; but proceeds steadily downwards, giving the player relief at the syncopation. Another feature of the above is that its *crescendo* occurs *in descending*, by which the full tone of the chalumeau is copiously spread out.

35.—It is important to become conversant with the clarinet shake, on account of its effectiveness. Firstly, all

shakes formed with natural notes are available except within the top fourth of the chalumeau. Secondly, all shakes formed from two sharps or flats are to be avoided. Thirdly, shakes formed with one accidental vary in difficulty, but can all be played, subject to the same exception, and subject also to exception of major shake on the low E. But clarinet shakes are not well suited to a *pianissimo* ensemble unless intended to form a prominent feature. They are most telling on the sostenuto of a note common to various harmonies in a moderate *forte*.

36.—The power of the clarinet to graduate its tone exceeds that of any other of the wood-wind, and gives rise to two distinct effects, each of which should be studied. We may first take the *diminuendo*, which is capable of tapering the strength of a note off so finely that passages finishing with a non-accent become peculiarly expressive.

Ex. 13. Clarinet phrase in diminuendo.

The *crescendo* effect is not so important for its own sake as for the purpose of rendering the subsequent *diminuendo* more impressive in soft passages. In fuller situations it divides itself into two kinds; one being that of which an instance occurred in Ex. 12, where the *crescendo* took place in descending in order to display the full tone of the low notes; and the other being that in which rising and falling waves are helped by the *crescendo*; thus:

Ex. 14. Clarinet crescendo.

37.—Other features of clarinet playing may be treated in few words. The "tremolo lié" is an effect worth noting as it can be made to be of highly dramatic effect. Wide skips can also be brought into useful service; as, if associated with important beats, they contrast the registers expressively. Skips for mere passage work can, of course, be also executed, but there is never very much gained by them. Arpeggios which carefully cross the break also effectively display the contrast of register, and may be made frequent use of in elaborations of plain melody, with considerable increase of brilliancy where a solo effect is desired.

38.—Clarinets now in orchestral use are those in A and B flat, that in C being no longer employed, C clarinet parts (which still survive in old works) having to be transposed in consequence. The habit of transposition is thus highly

serviceable to a clarinet player, and is occasionally much cultivated; some players keeping exclusively to the B flat instrument. This, however, is scarcely conscientious; for there is a difference of character in the A clarinet, besides which its low E, sounding C sharp (which the B flat clarinet does not possess) is often required.

39.—The basset horn (corno di bassetto) is a type of clarinet named after the old "bassetto"—a stringed instrument situated in pitch between the viola and violoncello. Its special character is due to certain differences of construction as compared with that of the clarinet, and lies in its possession of a peculiarly rich and soft tone. It is consequently principally suitable for cantabile, and, to a large extent, should be reserved for solo work; as it is neither desirable to duplicate the parts of the wood-wind nor to increase their number in a general way—whatever special cases of the contrary may arise.

40.—Technically, the basset horn resembles the clarinet; so that what has been already said upon that subject still applies as far as the capacity of the instrument is concerned. But much of the execution of which it is capable is inappropriate to its character; as may be inferred from the above. The upper octave of its compass is unattractive (see Ex. 2); but, on the other hand, there can never be any great inducement to use it, and the instrument's relation to the clarinet group may be taken to be the same as that of the viola to the strings; though its compass extends a fifth lower.

41.—The basset horn part is sometimes taken by the alto clarinet in F; which is certainly the most convenient substitute; as the pitch of the two instruments is the same, and, therefore, no change in the part is necessary. But it is by no means a replacement in point of tone; besides which

we have to remember the important extra minor third of compass which the basset horn possesses in descending, and which consists of such peculiarly ponderous notes that they form an important feature of basset horn parts.

42.—Besides the alto clarinet in F there is also one in E flat; the instrument being used in the military band; presenting no technical distinction; and being distinguished from the ordinary clarinet only by an extra breadth of timbre, especially in the lower register.

43.—Of the bass clarinet there are three types; but one of these, the pedal clarinet, is rarely, if ever, seen; notwithstanding that it is always well spoken of. The other two correspond to the ordinary clarinets in A and B flat, an octave lower. The technique is practically the same; but the observation just made respecting the basset horn here also applies, viz., that the instrument is capable of more execution than a properly written part for it is ever likely to include. It is naturally a more sonorous and dignified instrument than the ordinary clarinet; and, independently of its superb individual voice, supplies an alternative bass with the bassoon for the whole wood-wind. Moreover, although its technical facilities are seldom required, there are occasions when a flight of notes enhances very considerably the emphatic situations in its cantabile. The latter should not be allowed to extend at all high, and should certainly be in any case confined to the middle register.

44.—There were nine varieties of clarinet used in the military band at one time or another. The A natural clarinet was discarded, as not being appropriate for the flat keys in which military music is nearly always written. The F, D flat and C were also dropped. Nowadays, only the E flat, B flat, E flat alto and B flat tenor clarinets are recognised in

the military band. One A flat, however, may still be found in Continental bands, but it is too emulative of the piccolo to be much required.

45.—The clarinet in B flat may be regarded as the model instrument, and as the medium between the upper and lower types. Above that pitch they lose their delicacy and purity, becoming "criard" and harsh in proportion to the extent of their removal from the standard. But below it the instrument does not deteriorate, but assumes rather a new character; which retains (as towards the original type) a relation similar to that between the lower and upper strings.

46.—In the result, therefore, the introduction of the basset horn and bass clarinet have invested the single reed orchestral group with considerably increased importance; converting it into a force representing a homogeneous tone covering practically five octaves of the general musical range, with innumerable duplications of portions of that range in different nuances of the same quality, constituting perhaps, next to the strings, the most powerful factor at the composer's command.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Pedal clarinet, 6, 79.
Bass clarinet in A, 25, 102.
Bass clarinet in B flat, 27, 103.
Clarinet in A, 48, 126.
Basset-horn, 36, 119.
Alto clarinet in E flat, 40, 104.
Alto clarinet in F, 42, 108.
Clarinet in C, 55, 127.
Military clarinet in E flat, 62, 129.
Clarinet in B flat, 51, 127.

CHAPTER IV.

The Double Reeds.

47.—The double reeds consist of the oboe, cor anglais, bassoon and double bassoon—all non-transposing instruments except the cor anglais. The double bassoon is a "sixteen feet tone" instrument; sounding an octave lower than the notation and being partly a bass for its own group and partly one common to the whole, as is more or less the case with all instruments of like depth.

48.—Several other double reed instruments have appeared and disappeared from time to time, leaving the above group in possession. The mediæval oboe, or "krumhorn," has long since been discarded; but the "oboe d'amour" is not so ancient; having been written for by Bach, which perhaps is what most contributes to keep its memory alive. Then, there was the basson-quinte (tenoroon) or bassoon, a fifth higher; which, being written for in the same way as the ordinary type, became a transposing instrument. The survivors therefore may be fairly credited with being the best representatives of their class.

49.—The body of the oboe is conical, giving it a somewhat

antique appearance. Its fingering resembles that of the flute; and, as the nature of the instrument withholds it from anything like the same degree of execution, it follows that the skill required for playing the oboe lies in another direction; in the production, that is, of a good quality of tone, and in the artistic phrasing of the parts. The really beautiful portion of the compass is all comprised within a twelfth, say from G to D; whatever lies either above or below that space being merely of secondary utility. Indeed, there are few oboe passages of beauty to be found to comprise so much as this twelfth, many of the most charming effects being obtained from a compass well within the octave, and sometimes even from a single note.

50.—The last circumstance referred to is due to the fact that the oboe has a peculiarly penetrating tone, which, while wonderfully befitting it for special plaintive and pastoral effects, diminishes greatly from the service to be obtained from it as a factor of the harmony. There is no voice in the orchestra which even resembles it; for even the other members of the double-reed class are entirely distinct from it in all save the nasal quality of tone. That quality is especially one which changes as it rises in the general musical scale; which accounts for the marked distinction between registers in the compass of individual instruments. There is nothing therefore remarkable in the fact that the oboe, as the highest, is entirely distinct from all of them; and that the part of its compass which is so delightful in monologue is restricted to little more than half its own range.

51.—If we take the oboe from another standpoint, that of the orchestral ensemble, we must class its tone as of "unmixing" quality. Amongst the whole of the wood-

wind its voice is instantly discernible; and, therefore, in using it as harmonic factor, we have always to allow for a certain prominence. This by no means signifies that we need refrain from its use in that sense, but merely that we have to be more careful of the progressions assigned to it than we should have to be in the case of an instrument with a greater disposition to blend its tone with the general effect.

52.—The range of expression covered by the oboe extends from extreme sadness to pastoral gaiety. Anything passing beyond bucolic cheerfulness would be unsuitable; and therefore rapid passages, frivolous ornamental arpeggios and so forth, however practical mechanically, should be avoided. Even the degree of gaiety indulged should be evolved, not from rapidity, but from graces such as the arpeggiatura, from a light tripping movement such as that consisting of alternate long and short notes or from eccentricities or originalities of rhythm, such as an adroit use of syncopations can be made to furnish.

The oboe-tone should not be allowed to continue for a long time; exception of course being made of due expression for any set poetical intention. The part should be supplied with occasional rests, and well furnished with marks of expression.

The penetrating and incisive character of the oboe-tone give a peculiar piquance to notes repeated staccato in a rapid movement, but it is well to intersperse passages of this kind with occasional two-note slurs, as already mentioned (§ 15).

The principal shakes required are those lying within the useful range already indicated. The student will best remember which to avoid by thinking of them as "those formed with two black keys upon the pianoforte keyboard."

53.—The cor anglais is really a tenor oboe; an instrument similar to its prototype in all respects—range registers and notation—save that it is a fifth lower. But that fifth makes an enormous difference in the features of instrument, as may be perceived by reference to §50. The tone is more nasal, not so penetrating, somewhat sombre, meditative, sentimental; but it has none of the anguish of expression so identified with the oboe's phase of melancholy, nor could it be made to express gaiety except in an extremely restricted sense. It naturally follows that the amount of mechanical execution required is distinctly small.

54.—The cor anglais occupies the same position among the double, as the basset-horn among the single-reeds and is also to be considered rather as a solo instrument, than as forming part of the wood-wind harmony. Yet its tone mixes freely with that of clarinets and horns, and therefore the conditions relating to use of the oboe no longer apply.

55.—Whatever signification the name of "English horn" may have had originally is now lost. Bach, who uses the cor anglais in his Christmas Oratorio, calls it "oboe da caccia," or, hunting oboe; one name being apparently as inappropriate as the other. The nearest approach to such associations would seem to lie in the instrument's capacity for imitations of the Alpine horn.

56.—The observations made upon the features requisite to an oboe part here also apply. The character of phrase and general distribution is very much the same in both cases, the difference consisting not so much in the part *as written* as in the character of the expression given to it by the cor anglais.

57.—The bassoon is, as it were, the 'cello of the wood-wind. Though a bass instrument, it is extremely alert, and has a vocal upper register. The middle, however, is vague and becomes weird and mysterious when used in close harmony with its own timbre. This part of the scale is also unobtrusive for mere filling in purposes; and, as it mingles particularly well with strings, may often serve to release one or other of the latter when required for melodic work.

58.—The lower notes of the bassoon are remarkable for a peculiarly combined nasal and explosive effect, as though the result of some sudden inflation. This in itself is humorous enough; but when these strange notes become interspersed with some of the wild skips in which this instrument has great facility, the comicality is irresistible. For, not only are these skips accomplished with an astonishing adroitness, but, as they invariably alight upon the notes of a register possessing an altogether different quality of tone the humour loses all feature of being unintentional and has all the air of a set piece of buffoonery. For the expression of broad humour therefore the bassoon is unrivalled; though at the same time the student must be very careful to distinguish between humour resulting from such means as have just been described and that which is inherent to the music itself.

59.—The upper register of the bassoon is capable of fine cantabile effects, the range of character for which is not limited as that of melodies for oboe or cor anglais. The compass available for the purpose is extremely small; for which reason it is best displayed in sostenuto.

60.—The bassoon has considerable facility of execution; and, in keys with, say, not more than three sharps or flats, may be trusted to play passages of fairly diatonic character

to almost any extent. It gives very much the same piquant effect in rapid repeated notes as the oboe; delivering them with a peculiar incisiveness, and well sustaining them, subject to the conditions mentioned in §15. It executes short runs with volubility and, generally speaking, does not require the special indulgence usually given to a bass instrument. Shakes are to be avoided for the lowest half-octave of compass and for F sharp, G sharp, wherever occurring, but the rest up to F are all available, though varying in difficulty. Chromatics in moderation may be assumed.

61.—Though the bassoon compass only extends downwards to B flat, Wagner has written for it down to A; and it is said that a special key is sometimes provided for this note. There are players, also, who claim to be able to adjust the intonation to the extent of this extra semitone. It would seem better, however, if the A must be, to depend upon the double bassoon for it.

62.—The name for the bassoon used in scoring is "fagotto," in allusion to the resemblance to a fagot caused by the pieces of this instrument being bound together. It is one of those instruments upon which the composer can rely not only for the exercise of individual excellencies, but also for much in the way of general utility. It is the natural bass of the oboe; but it stands on a very different footing from all the rest of the orchestra in the matter of blending with them. It is always on good terms with the strings; and should the composer have made insufficient provision for his polyphony in drafting the score he can always count upon the bassoon for co-operation with them. Moreover, it blends so well with the horns that if the student has only allowed himself two horns and wants a three-part harmony in horn tone, he can easily call in the bassoon to make it up.

Formerly it was quite a custom to use bassoons in this way. That was at the time when the wald-horn was alone in use; and Berlioz used even to have special bassoon parts for the purpose of helping the horns where they failed.

63.—The principal attraction of the double-bassoon is, it must be confessed, its sixteen feet tone. That, however, is quite enough to cause it to be esteemed in a large orchestra for the effect of notes an octave lower than the actual bass is not to be measured by their individual tone, but by their result in combination.

It commences nominally at the low B flat of the bassoon, though it is safer not to count upon it before D, and even then it is a question of circumstances. Some few attempts have been made to extract solo effects from this instrument, but its individual qualities only justify its being regarded as a double. Having, however, been acknowledged in that sense by the great composers, and being also the natural bass of the double reed group, its position in the orchestra is assured, notwithstanding new instruments of "sixteen feet tone," of which mention may be traced in the "Table of all Instruments," page 2 *et seq.*

64.—The double bassoon has not the facility of execution of the ordinary bassoon, nor does it require it. Its part is on the ordinary double bass footing, and its compass falls short of that of the ordinary bassoon by a third—extending upwards only to F.

65.—As this completes the account of wood-wind, it is necessary in conclusion to mention the serpent, an execrable old wood bass instrument which failed to gain any esteem even in its own day, and is now entirely obsolete. One of its interesting features was that certain involuntary sforzandos occurred in course of its scale. However, the name

survives, and will probably still do so, in consequence of the instrument having been included in certain scores; amongst which may be mentioned Wagner's overture to "Rienzi."

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Oboe, 71, 128.
Bassoon, 17, 88.
Double bassoon, 2, 60.
Cor anglais, 58, 115.
Tenoroon, 34, 81.
Serpent, 14, 91.

CHAPTER V.

The Horns.

66.—The change in the capabilities of the horn due to the introduction of the valve has completely altered the conditions under which parts are written for this instrument. Composers had previously been unable to use more than the sounds produced by natural resonances of the horn tube, eked out by such others as could be obtained factitiously. This was done either by tempering the tone in blowing or by placing the hand inside the bell and so converting a full sounding open note into a dull sounding closed note a semitone or even a tone lower. By this means some approach to a scale succession was obtained; though there remained, of course, a great difference between open and closed notes as well as a perpetual uncertainty and difficulty in performance.

67.—These drawbacks were not, however, quite so serious as they appear to be at first sight, for the reason that the horn is an instrument the character of which is distinctly outlined by its open notes and the natural resonance of its tube had already sufficed, with very slight assistance, for many beautiful parts for it in orchestral works. In these parts the effects are often not only exquisite in themselves,

but they seem to express the poetic character of the instrument all the more vividly as a consequence of the restraint which the composer had been obliged to exercise.

68.—Still there were, even then, situations where the restraint had been evidently found irksome, and where the contents of the actual horn part may be fairly deemed to fall short of what had been the composer's real intention. As time went on this became more and more felt, for it was not only the burden of the old restraint which had to be borne, but the newer compositions had a tendency to modulate more freely, and this naturally required a corresponding freedom in the power of the horn to follow them.

69.—The expedient of changing the length of the horn-tube by the application of different crooks had already enabled players to suit themselves to any key. But this adaptability only applied to the main key in which a composition was set, or at all events to important subdivisions of it; for the reason that in order to enable the player to change crook it was necessary to give him several bars' rest. But, even if he had been able to change instantaneously, that would not have enabled him to take part in the transient modulations which are a constant feature of modern music.

70.—The whole subject was one upon which there were great differences of opinion; for there were many who maintained that there was no necessity for the horn to take part in anything where chromatics were involved, and that, in doing so, it abandoned its natural character. But when, upon introduction of the valve system, the horn became provided with an equal-toned and complete chromatic scale even those who had previously protested found a difficulty in resisting the temptation to take advantage of it. The parts so written were often accused of being out of character,

and probably they often were so. But, after all, the real question had nothing to do with abuse of the valve; but only with the right and proper use of it.

71.—Reproaches were also cast at the *tone* of the valve horn; and, at all events, the champions of the natural, or "Wald," horn were quite right in extolling the open notes of their instrument. But, as that did not cover the case, and as it is impossible to form a correct judgment without going into detail, this will now follow.

72.—The original type of horn was probably that in low C; for the horn is naturally an instrument of "sixteen feet tone," and its tube either is, or should be, of that length. It follows that its pedal is the low C of the piano, and that the treble notation associated with it was, in its original sense, an octave higher than the real sound. But, as horn parts consisted of such few notes, and the principal change was that of key, produced by altering the crook, the notation remained the same in every case; so that, by the time the crooks had raised the pitch of the instrument an octave, it came to represent the real sound.

The custom of writing horn parts always by the same symbols and always in the key of C has taken such hold that, even now that the valve system enables composers to do as they please in this respect, they still continue to write their horn parts in the same way; and an F horn part for a composition in the key of D, instead of being written in A, would still be written in C, and accidentals inserted for any sharps or flats required.

73.—There are altogether fifteen crooks in use for the horn, each of which represents a change in the instrument's pitch, of one semitone. Commencing with low B flat (a tone below the normal) they therefore represent the semitones

up to upper C; and, as there are only twelve semitones in the octave, the number fifteen gives *three over*, for horns bearing the same name but in a different octave. These are the horns in B flat, B natural and C; which, therefore, have to be distinguished as "basso" or as "in alto," according to whether the high or low is intended.

74.—The student is probably already aware of the general preference for the F horn, and it may interest him to be able to account for this. Now, the extreme interval compassed by the fifteen crooks just mentioned, is one tone beyond the octave (B flat "basso" to C "in alto"), or, in other words, a ninth. This interval represents, therefore, the two extremes of pitch possible to be applied; for each of the extremes is already under some disadvantage, through being too high or too low. If we divide this ninth into two equal portions we shall arrive at the note F, which is situated at a perfect fifth from either extreme; and this pitch is, therefore, the exact medium. This makes it obvious that the length of the horn-tube in the key of F is favourable to the display of natural resonance.

75.—This natural tube-resonance must, notwithstanding chromatic facilities, ever remain the basis of the horn's orchestral function; and should now be described. It is more or less available in all tubed instruments throughout an extent of four octaves. As these octaves rise the natural notes lie closer together; so that, in the first octave, there are only the two extremes, in the second an intermediate fifth, and in the third an intermediate third, fifth, and minor seventh; but, in the fourth, very nearly a complete diatonic scale is possible.

76.—In the old days the possibility of getting so near to a complete scale in the fourth octave seems to have been

very tempting; for a hard struggle was undoubtedly made to obtain these notes. It seems, moreover, to have been attended with considerable success; though, by what means, does not seem to be very well understood at the present day. All that we know is that no one can be found nowadays capable of playing the horn and trumpet parts of Bach by the only means which were then at command; and the question no longer touches us very closely, as composers now make themselves content with a portion of the fourth octave of resonance, knowing that, by aid of the valves, they can obtain all chromatics elsewhere, without the necessity of going so high.

77.—In the descending direction also there is a distinction to be drawn between what is naturally existent and what is actually obtainable; so that, for practical purposes, the first octave of resonance also falls out of account. The extent to which these limitations apply differs, however; because the higher the pitch the harder the top notes are to get, and vice versa.

It follows from this that more of the fourth octave can be obtained from a low horn, and more of the first octave from a high one. On the whole, however, it will be better for the student to adopt an average standard and afterwards to make such allowances as the differences of pitch may render necessary. This would include the second octave of resonance (with only a fifth occurring between its extremes) the third octave (with its intermediate third, fifth and minor seventh) and the first, second, third and fifth degrees of the fourth octave. This compass is more or less common to *all* horns; so that, by taking it as presented by, firstly, the highest (C "in alto"), then the lowest (B flat "basso"), and then the medium (the horn in F), besides com-

paring them all with the real sounds produced, we shall obtain a survey of the whole matter, inclusive of the extent of general musical scale involved (see Ex. 15).

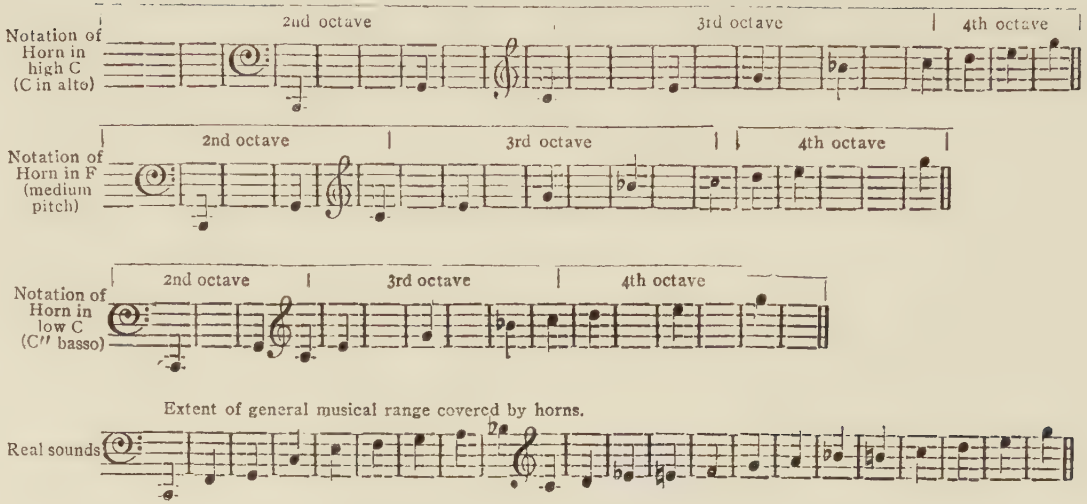
78.—It will be noticed that, although the notation of the horn in high C is that of the real sounds, the bass clef for its second octave is used as though it were an octave lower. This is an anomaly which the student must bear with, as it arises from an old custom of always writing these notes in the same way. All that can be said in its favour is that he will soon get used to it.

79.—The closed notes of the old horn varied much in character in consequence of requiring for their production that the hand of the performer should close the bell to the extent of either a third, a quarter, or even a half. And as some of the greatest composers flourished at the time when this system obtained they naturally availed themselves of any means of expression afforded by these differences. Accordingly, in playing their horn parts upon the modern instrument with valves, such special effects run the risk of being lost.

To play the closed notes of the old composers is, however, a mere question of care and attention. There are numberless cases where the closed note was only used for want of a better; but, with regard to those in which a closed note seems to have been really desired by the composer, nothing can be easier than to produce it upon the valve horn, since the player has simply to take the same open note upon which the old horn player operated and close it in the same way as he did. Should it not be thought worth while to do so it would really seem that the effect in question cannot be of great importance.

80.—In the valve system every note is claimed as "open";

Ex. 15. Natural resonance of horn-tube at varying pitch.



but, nevertheless, there is thought to be a difference in favour of the natural harmonics of the key in which the instrument is crooked. Players however for the most part insist that they can do everything upon the F horn; and, doubtless, keeping to one crook favours their efficiency, just as it was always recognised that a second horn player became expert in the lower range, and vice versa. The student will find it advisable to respect the custom of always playing upon the F horn; at all events at first.

81.—The valve system as invented by Adolphe Sax is not special to the horn, but is equally applied to a great number of other instruments, every one of which will in turn have to engage our attention. It becomes therefore important thoroughly to understand the detail of it; for which reason an explanation will now follow.

First, let the student commit to memory the short formula

2—1—3—5—4—6;

and understand at the same time that it represents six semitones of gradual depression to which each open note on a valve instrument is subject by the working of the pistons.

Of the latter there are three:

① ② ③

and application of the above formula means that the first semitone of depression is produced by pressing down the *middle* piston; or No. "2." Following the same plan, depression of a *tone* is produced by piston No. 1; and that of a *tone and a half* by No. 3.

But three is a number which can also be made up by 2 + 1. Consequently, we can either produce our $1\frac{1}{2}$ tone depression by piston No. 3, or by pistons Nos. 1 and 2 combined. The depression of two tones (five in the formula)

will be by pistons 2 and 3; that of $2\frac{1}{2}$ tones (four in the formula) by pistons 3 and 1; and that of three tones (six in the formula) by pistons 1, 2 and 3 together.

82.—We will now apply this practically to the open notes C, E, G; at the same time endeavouring to make it clear by diagram; thus:

Ex. 16. Table of the Valve System.

Depression in Semitones	Pistons 1	2	3	Formula	Effect on C	E	G
0	○	○	○		C	E	G
1	○	●	○	2	B	E♭	G♭
2	●	○	○	1	B♭	D	F
3	●	●	○	3	A	D♭	E
	○	○	●				
4	○	●	●	5	A♭	C	E♭
5	●	○	●	4	G	B	D
6	●	●	●	6	F♯	B♭	D♭

83.—From this it will be perceived that, not only every semitone is filled in, but that the same note can often be produced in two different ways; without counting the piston alternatives 3 and 2 + 1. This was bound to happen under any system; because the perfect fifth of the second octave of resonance (Ex. 15) had to be filled in, and this could only be done by six depressions. Therefore when not so many are wanted there must inevitably be some over, and these must yield duplications of notes already provided for.

84.—We shall now be in a position to compare the old and new horns if, against practical application of the information gleaned above, we place an exposition of exactly what the former could do; classifying its notes according to their quality and means of production.

Ex. 17. Table of comparative old and new horns.

Old Horn Notes					Valve Horn Fingering			
Bad or missing	Usable by tempering	Usable by closing bell	Good	Notes (nominal) produced	shown by pistons			as in formula
			C ...		○	○	○	0
C♯	.....	.....	.....		●	●	●	6
D	.....	.....	.....		●	○	●	4
D♯	.....	.....	.....		○	●	●	5
E	.....	.....	.....		○	○	●	3
	F♮	.....	.....		●	○	○	1
		F♯	.....		○	●	○	2
			G ...		○	○	○	0
	A♭	.....	.....		○	●	●	5
A	.....	.....	.....		○	○	●	3
B♭	.....	.....	.....		●	○	○	1
		B ...	.....		○	●	○	2
			C ...		○	○	○	0
C♯	.....	.....	.....		○	○	●	3
D	.....	.....	.....		●	○	○	1
		D♯	.....		○	●	○	2
			E ...		○	○	○	0
F	.....	.....	.....		●	○	○	1
		F♯	.....		○	●	○	2
			G ...		○	○	○	0
G♯	.....	.....	.....		○	●	●	5
		A ...	.....		○	○	●	3
			B♭		●	○	○	1
		B ...	.....		○	●	○	2
			C ...		○	○	○	0
		C♯	.....		○	○	●	3
			D ...		●	○	○	1
		D♯	.....		○	●	○	2
			E ...		○	○	○	0
		F ...	.....		●	○	○	1
F♯	.....	.....	.....		○	●	○	2
			G ...		○	○	○	0

85.—We have here the two systems side by side. A glance at the final column will show the student that the six and five semitone depressions are used only once for the entire series; being not generally wanted, as explained in §83.

This completes the explanation of the valve system commenced in §81, which was necessary both to enable the student to form his own opinion respecting it and to make him understand the conditions under which not only horns, but trumpets, cornets, valve trombones, tubas and sax-horns generally have to work. He is already aware that the notation of the horn is always the same as that exhibited in Ex. 15. It will now be necessary to add to that for purposes of reference, by giving him the corresponding real notes produced by every kind of horn throughout the pitch-range of fifteen semitones.

86.—With regard to writing for the horn we have to consider both difficulty and suitability. As to the former it is well to remember that the lower the passage the slower should be the motion. Smooth diatonic work regulated as to *tempo* in this way is always safe. Repeated notes admit of fair rapidity and are somewhat incisive in their effect. Broken chords, without much change of position, form always a good means of display. Chromaticisms must be warned against; for it does not follow that, because the horn now possesses so much facility in this direction it should be allowed to forsake its true character. There is no need to indulge any foolish reverence for what is old; the practical point being that the horn has a much *finer effect* within the range of its traditional use.

87.—In furtherance of this view, "cantabile" for the horn should make free use of the intervals third, fourth, fifth and octave; obviously not for the purpose of using open notes

Ex. 18. Real notes produced by the horn at every pitch from B flat basso to C in alfo.

(considering that these intervals may happen from any point in the scale) but for the purpose of building upon the instrument's original character. Chromatics should occupy subservient rhythmical situations; from which they are capable of effect without infringing upon the main bearings of the part.

88.—The introduction of the valve has done much to form the horns into an independent group; and four-part horn harmony has become an almost constant feature of the modern score. But it frequently happens that the whole of the horns are in F. This not only shrinks the range of actual compass at the composer's disposal compelling him to a closer harmony, but is not of such good effect as two pairs of horns in keys to suit the composition. Part-writing for four horns is quite a speciality; but, if the maxim given in §87 is observed; and sufficient rests (followed by graceful entries) are secured; as well as a symmetrical distribution of the notes; the effect can scarcely fail to be good.

89.—Skips corresponding with the intervals of the harmonic series are easy; and semitonal changes from them provide the means for many brilliant passages; such as:

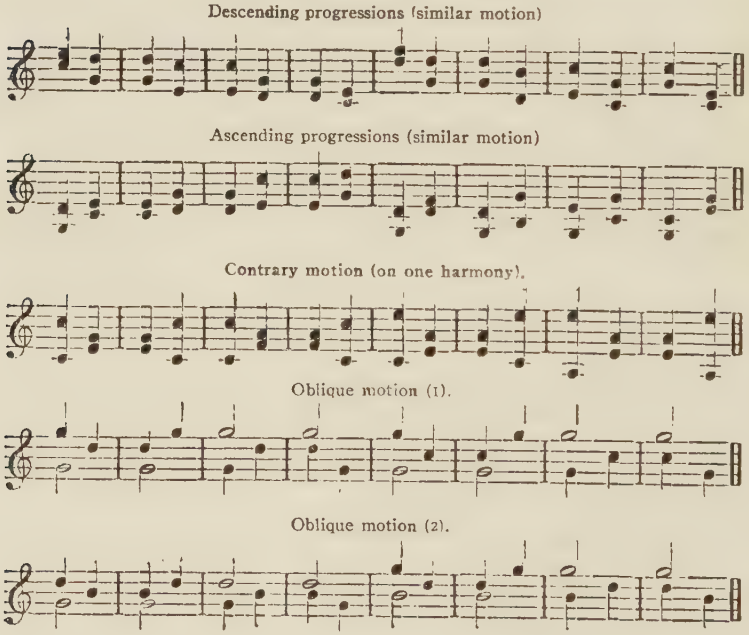
Ex. 19. Horn passage work based on semitonal inflection of open notes.

It may be assumed that the student will easily form such

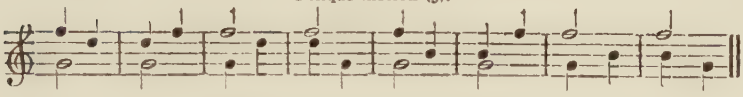
passages; but they can rarely be wanted in the orchestra, and their principal value will be to exercise him in melodic inflections.

90.—In conclusion there are certain progressions with which horns in combination are identified and which cannot be ignored consistently with securing a characteristic effect. Assisted by thirds and sixths, and of course treated with becoming musicianship, they constitute best part of the material for horn work in the orchestra and particularly for that portion of it which is intended to strike the listener prominently. The student can easily make himself familiar with the principal of these by consulting the following example.

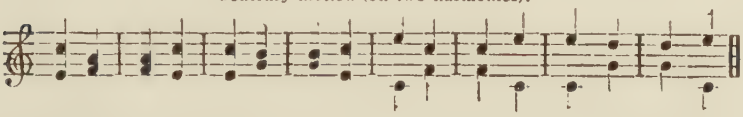
Ex. 20. Typical horn progressions.



Oblique motion (3).



Contrary motion (on two harmonies).



No instruction can be necessary in the mode of applying this because any typical horn melody will, if examined, prove to be worked in the main of this material. A hint is necessary however in order to show how by use of the same material we may modulate and thus enjoy all the advantage of using the pistons; but without spoiling the horn part. This will be quickest shown in the form of the following example; which has been selected as modulating

Ex. 21. Modulating horn progression.

in the course of eight bars to G; then to E, then back again

to G, and finally to C—yet without requiring to use anything but characteristic horn progressions.

90b.—Since the days of Sax, another type of horn has been found useful in military and brass bands, mainly because it is easier to play. In the older military band scores it is simply termed a saxhorn (in E flat), but nowadays the name tenor horn (in E flat) is given to the upright type, whilst the model shaped like the horn proper is termed a tenor cor or koenig horn (in E flat and F). In the present work, the term alt horn (in E flat) has been adopted for both of these types or models, and it is used in both America and on the Continent. Indeed, this procedure would seem to be the only way out of the present impasse in military and brass band nomenclature. On account of this latter, it is advisable that present-day terminology should be given:

Britain.	*America and the Continent.*
E flat tenor horn	= E flat alt horn.
B flat baritone or alt horn	= B flat tenor horn.
Euphonium	= Baritone.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Horn in D, 28, 87. Horn in E natural, 30, 94.
Horn in E flat, 29, 92. Horn in F, 35, 96.
Alt horn and Tenor cor in E flat, 45, 89.

Chapter VI.

Trumpets and Cornets.

91.—With a knowledge of the piston system and of the practical treatment of tube resonance, the work of the student with regard to all the other brass instruments is very much reduced; and takes the direction of more exclusive study of their characteristics.

The natural pitch of the trumpet is an octave higher than the horn; its tube being eight feet in length, as compared with sixteen of the latter instrument. It follows that its pedal is the low C of the 'cello; and that all the "fanfare" and melodic work assigned to it in the orchestra takes place within a very high portion of its range.

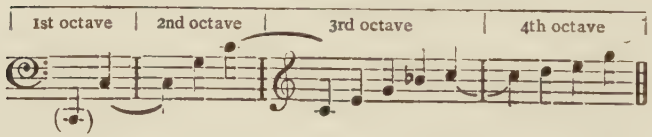
92.—The melodic use of any orchestral instrument presupposes that it is in full and free possession of, say, the octave and a half from fiddle G upwards to C; a compass corresponding to the range of the human voice, female, the male voice being the same an octave lower. All instruments in use for melody purposes divide in this way, and the description must not be taken as a mere analogy. It is much

more than that; for the voices of the orchestra would have no meaning if they were not, in conception, a reproduction of those of nature.

93.—Now, we have seen, in studying the horn, that the third octave of resonance is that in which every tube instrument is most comfortable; the harmonics of that region being produced with ease, and being of good quality. On each side of that octave there is always some evil to contend with; for on the low side we have dullness of the tone and on the high side too much brightness, generally; coupled with the necessity of considerable effort in producing the notes.

94.—We have therefore to take notice of how this third octave falls in the case of the trumpet; thus:

Ex. 22. Tube resonance of Trumpet.



Here we see that the use of the instrument for melodic purposes cannot fail to involve its being raised as a rule; for its third octave of resonance does not reach sufficiently high; not by any means as high as the average voice. The length of the trumpet tube gives it a very noble tone; but it has to pay for that by drawing its melodic tones from a higher octave of the tube resonance; and the object in adjusting its pitch is to make the third octave lie well for what it has to do. Accordingly the trumpets in D, E flat, E natural and F are the most in favour, on account of their association of the pure heroic martial timbre with the requisite compass as

described. There is also a trumpet in B flat; but, after what has been said, the student will know that its characteristics must be somewhat untrumpet-like. To take the trumpet down a tone unsettles its relation to all melody, because it cannot then rise above B flat without drawing on its fourth octave of tube resonance. The principal use of the B flat trumpet is as an instrument more interchangeable with the cornet; and it seems, in fact, to be coming more and more into use in that sense.

95.—It is now time to make the student thoroughly understand the mutual relations of the three instruments—horn, trumpet and cornet. It seems somewhat marvellous, but there are even cornet players who do not know *why* it is that their E (first line, treble) is not an open note. It may be all very well for a bandsman to be content so long as he can just get the notes; but it will not do for the student of orchestration to go to work in that way. He must not only know this; but, also, *why* it is that the upper notes of the cornet are produced more easily than those of the trumpet, and *why* it is that, although the cornet by aid of the pistons can only proceed as low as F sharp, the trumpet is able to fill in the whole of the chromatics down to tenor C. These mysteries only arise in consequence of both trumpet and cornet being treated as instruments of "eight feet tone"; for no one is surprised that the horn possesses, not only the E just mentioned, but also the D, as an open note; the notation of the latter instrument being a continual reminder that these notes occur in a superior octave of tube resonance. All this becomes perfectly clear the moment we range the three series of natural harmonics in juxtaposition; as in the following example:

Ex. 23. Comparative Tube resonance of Horn, Trumpet and Cornet.

96.—Thus we see that what is fourth octave for the horn is third for the trumpet and second for the cornet; what is third for the horn is second for the trumpet and first for the cornet; what is second for the horn appears only as first for the trumpet, and the horn's first and the cornet's fourth octaves are extremes not elsewhere occurring.

We also see that, in the case of any vagueness being caused by a difficulty in producing the notes, we may always know when a tube is in its second octave of resonance by the absence of E as an open note; as was remarked of the cornet in §95. And we see also why the six semitones of valve depression do not suffice to complete the cornet scale down to C while allowing this to be done in the case of the trumpet. All this has a very serious and very practical application when we come to write.

97.—It cannot now be any mystery that the cornet in applying itself to melodic purposes prefers to *lower* its pitch

while the trumpet does just the contrary. These two instruments, though acting within the same range, are really an octave apart, and approach the sphere of their activity from opposite directions. Hence the folly of considering that, because they appear in some respects to be the same (in notation and manipulation) the same treatment is suitable for both. The dignity of the trumpet's third octave cannot be reproduced in that of the cornet on account of the latter's acuteness; and the agility more or less appropriate in the cornet's second octave is unsuited to that of the trumpet on account of the latter's gravity. The student may now be safely left to form his own opinion of the plan of letting cornets play the trumpet parts in orchestral works of classical importance.

98.—A word now upon the question of notation for these instruments, as it is rather the fashion to find fault with the custom of writing for them in C. It was inevitable that, sooner or later, the use of the pistons would lead to the adoption of key signatures; and this is proved by the fact that the cornet, which started with pistons, has never known any other habit. In this case, moreover, there was not the same reason for adhering to the natural notation; because, the shorter the tube the less the distinction of character between its octaves of resonance. The influence of this is clearly traceable in the fact that modern composers have already commenced to give key signatures to their trumpet parts; and, as there is no logical reason why the same thing should not be applied to the horn, we may expect to see that follow in due course. Indeed, it seems rather absurd to see in the same score the horn parts full of accidentals in consequence of their being kept to the key of C, while the trumpet parts are placed in whatever key may be most

convenient. At any rate these two instruments should be treated alike, whatever may be the opinions or preferences of those who use them.

99.—But the practical question is—whether it is right or wrong to write for them both in the key of C. With all deference it is here suggested that the custom of doing so is *right;* and the reasons for this opinion are already sufficiently set forth in the preceding explanation. It is urged on the other hand that by adopting key signatures these parts are easier to read; but considering that the trumpets are still treated as transposing instruments the increased facility is not very apparent. Besides that, there are two kinds of reading. One consists of reading the *mere notes;* that being the kind usually in view when "facility" is mentioned. But there is another kind which consists of reading *the effect;* and that is the sort of reading which makes it desirable to keep to the key of C. It is, in fact, not the mere tonality of C which is in question at all; but the *natural standard,* which shows, all the while it is observed, what relation each note bears to the natural resonance of the instrument's tube. After this explanation the student must be left to follow whichever course may seem to him to have the most weighty considerations in its favour.

100.—We now have to dispose of the question of how to write for both these instruments; and, in doing so, to make practical application of the foregoing. The more pronounced may be the student's sense of the distinction between cornet and trumpet parts, the greater will be his dilemma in deciding what to do. Though he may write for the trumpet, it is more than likely that he will find cornets in the orchestra when his work is performed; whereby his trumpet effects will lose all point, and cornet effects which

he might have secured will, of course, be absent altogether. The best plan will be therefore to begin with such features as adapt themselves more or less equally to both and in respect of which the interchange will be least discernible.

101.—The "unmixing" quality of the trumpet increases not only with its rise in scale but also with its tone force. Its "piano" therefore in the third octave has so far an approximation to the cornet tone as to render the use of either instrument suitable for holding notes in that region. Generally speaking the sostenuto (if not too high) is a good meeting ground; and, as much use may be made of this feature, it helps to render the difficulty less.

In the next place it is natural to depend upon the dignity of the trumpet tone to ennoble *any* phrase entrusted to it; but, while there is a fear of the latter's being ultimately given to the cornet, the musical expression had better be confined to intervals of martial significance, such as the fourth, fifth and octave, which enable the cornet to appear at its best; for this instrument has a deplorable tendency to vulgarity when, as it were, "trying" to be grandiose. It can pass the ordeal fairly well with what may be called the "military" intervals; but, outside that atmosphere, there is sure to be a smack of mock heroism in whatever it may attempt of a noble description. As the trumpet part will lose nothing by this compromise it may be recommended as an advisable means of facing the unlucky alternative.

102.—But, if we adopt the standpoint of being certain that exactly what is written is to be performed, the case alters completely. The cantabile effects of the cornet in good hands are sufficiently exquisite to make one wonder that any reluctance should exist for its formal admission to the orchestra. The only explanation of this is that some

thing of the same rivalry as that between the old and new horns has been allowed to exist as between cornet and trumpet. But the cases are not in the least alike. There is obviously no room in the orchestra for both old and new horns; but the separate vocations of cornet and trumpet are clearly marked out, and are as follows.

103.—The cornet represents the gentlest form of melodic expression obtainable from full tube resonance, but requires to be guarded against the dangers afforded by its facility of note production. It is the least dignified of the brass instruments, but it nevertheless belongs to the same group; and the melodies entrusted to it should therefore, while not requiring to be so distinctly heroic as those of the trumpet, be of serious import, in the sense of representing some unmistakable phase of sentiment. It occupies, as it were, a strip of borderland; and its bane is to become infected with what lies just beyond. To write well for it the safe plan is to incline to what belongs to its *own family;* for it is far better to assign to it phrases of a nobility beyond its power of expression than to degrade it by any emulation of florid work which more properly belongs to the lighter members of the wood-wind.

104.—The trumpet represents *manhood*, in contrast to the adolescence of the cornet. It is not obliged, like the latter, to hoard its dignity for fear of being misunderstood; for, even in its gentlest tones, there is something suggestive of the hero. When aroused, the whole orchestra is at its feet; and, in union with its natural companions, the trombones and drums, it delivers a mandate from which there is no appeal. This description should convey a great deal more to the thinking student than any number of examples

possible to be included within a book of this kind; for, completely to exemplify the matter would take as much space as we have altogether at command.

105.—The trumpet has, in time past, suffered even more than the horn from the want of the facilities afforded by the valve system. It must be confessed that, as they stand, there are trumpet passages even in the very finest works, which we know, as we listen to them, do not represent the real intention of the composer, but merely what he was able to do with the instrument as it existed in his time. The student is warned against allowing any impression derived therefrom to influence his general estimate.

106.—Another fact to be noted is that the penetrating tone of the trumpet places it as towards the tutti in the same position as that of the oboe towards the wood wind; for, however great the volume of sound, its voice is always separately discernible. This merely means that the same advice as that given with regard to the oboe in §51 is here applicable. We must be careful of the progression assigned to the trumpet, in the sense of providing that the note or notes which *we know beforehand* will stand out prominently may be able to do so—not only without offence, but with emphasis to the sense of the phrase.

107.—Although execution, in the ordinary sense of the term, is not much associated with the trumpet in its orchestral use, the question of tonguing applies to it in very much the same sense as already explained in § 13-15; and it is obvious that this will be occasionally in requisition in connection with "fanfare" effects; as will also be a certain rapidity in broken chords. All this, however, falls too familiarly under the designation of trumpet "flourish" to require detailed explanation.

108.—The martial spirit is, generally speaking, of too emphatic nature to submit to the same graduations as most other phases of feeling. But, should such occasion arise, the natural procedure is:

——— Cornets ———————————
——————— Trumpets ———————
Horns ———————————————
———————————————— Trombones;

and it entirely depends upon whether the expression is of stately heroism or of militant defiance whether or no the trombones are allowed to enter.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Trumpet in D, 52, 107.
Trumpet in E flat, 53, 111.
Trumpet in E natural, 56, 114.
Trumpet in F, 59, 118.
Cornet in A, 54, 110.
Cornet in B flat, 57, 113.
Soprano cornet in E flat, 68, 116.

CHAPTER VII.

The Trombone Group.

109.—We are here principally concerned with the slide trombone; as the valve system, which does not differ in its application to this instrument, has already been sufficiently explained. Moreover the two systems practically unite in this connection; as both the slide and the valve have the same effect upon the open note—that of depressing it by six semitones. In the elementary sense therefore the writing for both instruments would be the same; but allowance has to be made for the impediment offered by the slide to the execution both of the shake and of legato; for an occasional slowness in delivery; and for awkward changes of position, consequent upon the employment of certain intervals.

110.—The disadvantages just alluded to sometimes lead to a belief that the slide trombone is destined to disappear. But the position of the slide as towards the valve is very different from that of the natural horn and trumpet, and the student would be ill-advised to allow any expectation of the kind to interfere with his study of the valve instrument. It is to be noted also from the practical point of view that it is far *safer* to write for the slide; as, in that case, the parts may be readily played by either type.

111.—There is another advantage of writing for the slide which, perhaps, only the more industrious student will appreciate, and which consists in the fact that it *compels* more knowledge of the instrument; besides which all the restrictions which it imposes are of a nature to preserve the trombone character, the only disability worthy of mention imposed by it being that in connection with the use of *legato*.

112.—There are (or rather used to be) three trombones in use—the alto, tenor and bass. Of the latter there were also formerly three types; but now, for practical purposes, the bass trombone in G may be taken as understood, where nothing contrary is expressed. In the same way, the alto may be taken as in E flat; although, formerly, there also existed another type in F. The tenor trombone is the finest specimen of the group; and, as might be expected, has remained in B flat without further experiment.

113.—The first position on these instruments is with the slide "home"; or, at the point nearest the player. All the notes are, of course, in one sense open; but, in the explanations to follow, this term is applied specially to those of the *first* position, before being subjected to depression by outward motion of the slide. Inclusive of this "open note" there are seven positions; corresponding to the open note, and six depressions on valve instruments, and used in entirely the same way. It follows, therefore, that the whole of the seven are very seldom required; just as the whole of the six semitonal valve depressions were found to occur only once in Ex. 17, where we had occasion to compare the scales of the old and new horns. It is very necessary to bear this in mind; because, to hear some of the reproaches cast at the slide trombone, one might imagine it to be always changing from first to seventh position.

114.—The first practical open note of each trombone (being the commencement of its second octave of resonance) lies at the distance of a fifth from the next harmonic, and can therefore only be reached chromatically by employing the whole of the seven positions from the latter, considering it as an open note. This is of course in descending; and it naturally follows that, if we wish to extend the compass as far as possible, we shall, when we have arrived at the lowest open note, do the same with that also. Thus it happens that, at the lower end of the scale of each trombone, we shall, if we require the full chromatic series, have to use the full seven positions twice in succession; or, if we are imprudent enough to write either of the diminished fifths involved, we shall have to pass immediately from the first to the last of these positions. As the three trombones are pitched in G, B flat and E flat (for bass, tenor and alto respectively), the student is recommended to group them in his mind as forming a chord of the sixth, by the aid of which the incidence of all these "seventh positions" can be easily remembered. This is shown in the following example.

Ex. 24. Incidence of seventh positions required in lower scale of alto, tenor and bass trombones.

115.—It follows, as a matter of course, that the transition from first to seventh position will not only happen in certain cases of the diminished fifth in descending, but also with the semitone in *ascending* from the lowest open note; besides which it is equally obvious that the awkwardness also applies nearly as much to the sixth position, which is also one not otherwise required, as a rule. Indeed, the whole scale of the trombone only once compulsorily involves the use of even the fifth position; and that is for the purpose of covering the fourth which completes the second octave of resonance, or first of its practical compass.

116.—But Ex. 24 will convince the student how easy all this is; and how sudden changes of position are liable to happen where the harmonics are widely separated. There remains of course the fact that the slide does not operate as rapidly as the piston; but trombone players are well aware that they can manipulate the slide even *more* rapidly than the character of their instrument requires (though composers do not always think so) and it is therefore easy to understand that they are not eager to give it up.

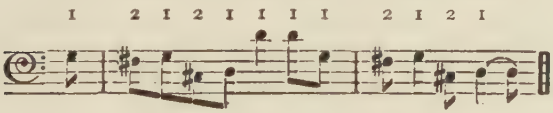
117.—As a consequence of the commencement of seven positions from any harmonic the same note may frequently be produced in different ways; but the question of these alternatives is scarcely one for the student of orchestration —the player himself being the best judge of his own positions. The next example shows the complete scale for the three trombones, ranged according to its incidence in chords of the sixth; and reduced to time, with a view to enable the student to recall the positions more easily. The "open notes," or first positions, are shown in white chords for identification, and are not numbered. A mere glance will suffice

Ex. 25. Corresponding scales for the three trombones.

to show how the positions are employed. Ex. 26 shows the three trombone scales; ranged according to pitch.

118.—The practical working of this system may be outlined in very few words. No matter in what position the slide may be, the player holds (without the necessity of changing it) a full harmonic series at command. The position to be assumed for any interval therefore depends upon the relation borne by the desired note to the *next harmonic sound above it*; as will be clear from the following example for the G (bass) trombone.

Ex. 27. Example of slide positions for ordinary intervals.



It does not, however, follow that, unless the desired note bears this simple relation, it cannot, without extended position, be obtained; for that depends upon the alternative

methods of producing notes, alluded to in §117; and the reason why the seven positions become difficult as counted from the two lowest harmonics is that in their case there are no alternatives. The lowest C sharp of the bass trombone can, for example, only be produced by seventh position from G; but the C sharp two octaves higher forms part of the harmonic series commencing either from C sharp, D sharp or F sharp. Thus:

Ex. 28. Trombone alternatives.

119. The student is now referred to §96, where it was stated that:

We may always know when a tube is in its second octave of resonance by the absence of the third as an open note—

in order to perceive that the pedal of all the trombones lies an octave lower than the lowest bass note hitherto quoted. This note not only exists in each case, but (theoretically at least) the slide should operate upon it as upon any other open note. We have, however, already become aware of the difficulty of obtaining *all* first octaves of resonance; and that this difficulty increases with the depth of the instrument. The whole of the trombone pedals are therefore diffi-

cult to attain; and those of the bass type most of all. They consist in each case of three semitones beyond the first pedal; being, therefore, as under:

E flat alto trombone—E flat, D, D flat, C.
B flat tenor trombone—B flat, A, A flat, G.
G bass trombone—G, F sharp, F natural, E.

Those of the alto trombone are not very desirable; as, independently of bad quality, their pitch is no acquisition. Those of the bass trombone are very fine, but so difficult to obtain that it would be unsafe to venture more than the first one. Those of the tenor trombone are the best; but it would be imprudent to write even these without knowing beforehand that they were to be played.

120.—It may be admitted that, generally speaking, the tenor trombone is the best type of instrument; but the unfortunate result is that all players affect it to the exclusion of the others. Its use is so prevalent that it has become unsafe to write even for the bass trombone, as there is no certainty of its being present; though, should the trombone parts be important in a composition, the change from the mixed trio to three tenor trombones would be very noticeable. The outcome of it all is to degrade the instrument; for, while composers are uncertain how their trombone parts are to be treated, they naturally arrange matters to suit any event, and accordingly we find the trombones doubling the bass and having other servile work instead of having pure and independent parts of their own. The student is recommended to adopt the medium of writing for the trio; within the tenor trombone compass.

121.—The effect of acting upon this principle will be that in loud effects the trombones will be dependent upon the tuba for their bass; the latter instrument being to all intents

and purposes one of the group, and the writing being in four-part harmony. In distributing the latter it is necessary to leave the widest interval between the tuba and the lowest trombone; for ordinary work the octave might be allowed to occur frequently. The effect of close harmony for the group is magnificent; too much so to be employed without depth of meaning. Any attempt to dress up trivialities in such gorgeous colours would be nothing less than ridiculous. No instrument has a wider range of experience than the trombone; for its effects are essential to the climax in the sublimest works, and it is sometimes subjected to utter degradation, as in the following:

Ex. 29. Vulgar use of trombones.

122.—The range of orchestral strength possessed by the trombone is immense; but, while its *ff* is well known, the softer effects of which it is capable are not so familiar. It can reach a finer *pianissimo* than the horn, and its timbre befits it for association with the most delicate tints of orchestration.

In respect of execution the maximum speed desirable would be about quaver motion in allegro moderato; but the student will scarcely need to be reminded that this very much depends upon how the passages are written.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Bass trombone in E flat, 11.
Bass trombone in F, 19.
Bass trombone in G, 24, 83.
Tenor trombone in B flat, 33, 93.
Alto trombone in E flat, 44, 101.

CHAPTER VIII.

Other Valve Instruments: Drums and Effects.

123.—We have seen how the introduction of the valve system affected horns and trumpets. We also know that the parts given to these instruments in modern works are quite different from those which formerly prevailed. Hitherto, however, as our outlook has been confined to the orchestra, we have not had to deal with any really *new* instrument, save perhaps, the cornet; which, notwithstanding its introduction into many fine scores, is still regarded as something of an intruder. A broader view of the valve question must now be taken in respect of its influence upon other kinds of music.

124.—The point at which we have arrived in the foregoing is that the importance of the brass has been very much increased. The fears of degeneracy which were formerly entertained have proved groundless, and the view become universal that the use of the valve is equivalent to a vast enlargement of means. Its influence has perhaps been least in the case of trombones; but even in this field its adoption is rendered likely by the exclusion of legato effects from the range of execution of the slide instrument. Already we have been obliged to mention the tuba as bass for the

trombone group; and the time has now arrived to refer more in detail to that instrument, and to the family of which it forms part.

125.—For a long time composers had felt the need of wind instruments standing to both wood and brass in the same relation as the double-bass to the strings. Thus, when Wagner in his earlier work uses serpent and euphonium we may look upon the choice as emphasising this necessity; for the serpent was such an odious affair that nothing short of compulsion could explain its employment; whilst the euphonium, though excellent for effects of counter-melody, was altogether inefficient in the capacity of brass bass. Mendelssohn and others of his period used the ophicleide for this purpose; but, though somewhat better than the serpent, this "chromatic bullock," as it was nicknamed, has happily disappeared. Yet it was thought at one time to have almost settled the question; and some idea of the favour with which it was regarded may be gathered from the fact of its existence in so many types. In idea it was simply an enlargement of the keyed bugle in C. But the latter had only a compass of two octaves, of which the upper part could rarely be obtained; whereas, the ophicleide had three. The original type was in C; but, in addition to that, there were alto ophicleides in F and E flat; extensions of the ordinary ophicleide in B flat and A flat; and double-bass ophicleides in F and E flat below. The last-named instrument seems to have required more breath than any man possessed; so that the admonition of Berlioz not to write shakes for it seems quite innocuous. But it is useful to recount these things in order to show how greatly the necessity was felt for a thoroughly effective, playable, and deep-toned brass instrument.

126.—Some, however, may wonder why it was, considering that the great masters up to Beethoven managed so well without anything of the kind, that it should all at once come to be regarded as so essential. To think in this way is to lose sight of many changes which have taken place; for, in addition to mechanical improvements in all wind instruments, and improved execution in the players, we have more fearless handling on the part of creative artists, and the assemblage of greater numbers for performance. All this is equivalent to a general enlargement of calibre calling for broader and deeper foundations. It does not follow that, because works are designed upon this larger scale, that they are therefore better, or more beautiful. The case is simply one of so much superstructure requiring a foundation to correspond; and hence, in modern works, in addition to three trombones, we look for a brass bass to consolidate the heavy group.

127.—The introduction of the tuba is thus completely justified. It is the only new value instrument which is as yet completely recognised in an orchestral capacity; but, as has been shown, it is also the only one for which a vacancy was already so well prepared.

There are four tubas; and it is convenient to treat them as grouped in two and two, each pair representing a fourth distance in pitch, viz., F, C; and E flat, B flat. The notion is prevalent that the first are more suited to orchestral use and the second best for military music, in consequence of the latter dealing mostly with flat keys. But the B flat and E flat tubas have at all events a theoretical correspondence with the two types of string bass; for these instruments, by means of the six valve-depressions, reach exactly to A and E, the third and fourth strings of these basses, respectively.

Composers, however, do not usually prescribe the exact tuba they require; contenting themselves (as in the case of the string bass) with writing a fundamental part sufficiently ponderous to meet the needs of their work.

128.—With the exception of the euphonium, which is gradually establishing for itself a position with the lower brass similar to that of the cornet with the upper, the remaining valve instruments are reserved for military use and will shortly be more fully referred to. For the moment therefore we pass on to speak of the percussion instruments.

These have a specially *rhythmical* vocation; and therefore it is important to observe that the element which calls them into action is always in progress—even during their silence. If, therefore, the gentler rhythmical pulsations do not require their aid, it is because they derive support and interpretation from some other means. The silence of the drums, therefore, throws the rhythmical responsibility elsewhere; but it must always be adequately borne, and wherever it should happen to lie, there is an analogy to the drum part, for the time being. The drums must, therefore, be regarded as taking the matter up at the point of exhaustion of other means; and this leads us to a question of great rhythmical interest, because it is natural that these two sets of means should overlap, and that not only the weaker means may be made capable of supporting a mass in which the drums might suitably co-operate, but also that the drums might intervene somewhat earlier than that of absolute need for their rhythmical assistance. Herein lies all the difference between vulgar and artistic employment of percussion; but, if percussion effects are, as it were, to be anticipated, this can only be by a delicate graduation of force as well as

by some degree of sympathetic tone, and for that purpose we look to the leading member of the group—the kettle-drum.

129.—This instrument is always alluded to in the plural; and is called by the Italians, German and French "timpani," "Pauken" and "timbales," respectively: the Italian term, "timpani," being most in vogue. The student is warned against the "y" so often used in spelling this word, due to our English orthography following the Latin—tympanum.

It is the only percussion instrument capable of intoning a given note, and thereby of both expressing the rhythm and sympathising (though somewhat indefinitely) with harmonic changes. Every other percussion instrument is either rhythmical, pure and simple, or possessed of a tonal quality the vagueness of which places it beyond regulation by tuning.

As the kettle-drums can be tuned, the notes required from them are prescribed by the composer. These are never less than two; three, however, being the almost invariable number of drums required in modern music.

The range covered by the timpani is commonly accepted as F to F; but the lowest drum is sometimes tuned as low as E flat, and the highest to F sharp. All legitimate effects can, however, be obtained from the ordinary compass. When there are only two drums the prevalent tuning is, of course, to tonic and dominant. When there are three the tuning of the third drum is more variable, and depends entirely upon the contents of the work.

130.—The principal features of the timpani part are:

1. The roll; indicated as either shake or tremolo. The effect of its *crescendo* to a climax is extraordinary, but it is

most telling during a bass of organ point because a confusion arises between moving bass and the *forte* timpani roll which impairs the unity of the ensemble. An effect of this kind also requires that the drums should be very accurately in tune.

2. The sforzando; often serving as climax in phrases of agitato character. This effect becomes somewhat electrical when the smaller drum is tuned to a high pitch.

3. The alternate *cres.* and *dim.* $<>$ in a prevailing *pp*: considerably in favour in conjunction with suitable rising and falling passages.

4. The alternate short and long note upon one drum; for the production of a stately rhythmical progression during soft effects.

131.—These are, of course, in addition to all ordinary rhythmical effects; and also to effects in which rhythmical service is added to a utilisation of the notes to which the drums are tuned. Sometimes the tuning requires to be altered during a performance. This necessitates a considerable number of bars' rest for the purpose; and is indicated by "muta in . . . . " whatever note or notes may be in view. When only one drum is required to be changed the one to be tuned should be specified. Double-notes have been occasionally used for special effects; and, providing the combination is of a perfect fifth, and the occasion suitable for its introduction, the result is successful.

132.—The next in order is the bass-drum (Gran Cassa, Grosse Trommel, Grosse Caisse), a purely rhythmical instrument extremely liable to abuse, and therefore to be deprived of its proper effect. In music of high character its vocation is necessarily slight; but, if reserved for augmenting the volume of sound where such increase is calculated to

heighten the impression, its effect is not to be despised. Its military use is, of course, quite another matter; and may be regarded as indispensable. In the latter both sides of the drum are used, but in the orchestra only one. Should the use of two be ever exceptionally required it may be indicated by turning the tails of the notes alternately up and down. In the notation one note is alone requisite; and that may be placed upon a single line if required, instead of being allowed to occupy a stave. The bass clef is generally indicated, but it is obvious that clef is immaterial.

133.—The side drum (Tamburo piccolo, Wirbel-Trommel, Tambour) is also an essentially military instrument, though admitted into the orchestra for special purposes. Its roll and general rhythmical application present nothing special; but the use made of the rebound of the drum-stick give rise to certain figures which distinguish its part. This rebound is utilised to graduate the amount of emphasis required to be given to a particular note; which is very easily done, by prefixing small notes in accordance with the amount of accent in view; as under:

Ex. 30. Graduated accent of side-drum.

It will thus be seen that the "rapid repeat" is a speciality of this instrument and is about the only effect which can ever really justify its admission to the orchestra.

134.—The cymbals (cinelli, becken, cymbales) are large round plates of gun metal, ranging in diameter from about ten to twenty-one inches, and so arranged as to be handled by the performer without their vibration being impeded. This is effected by means of a small hemispherical concavity

in the centre of each, through which a strap is passed, by which the cymbal is held. The effects producible from this instrument have been very extensively utilised by modern composers; and, instead of being confined to mere sforzando crashes, are now sufficiently numerous to render classification desirable (Ex. 31).

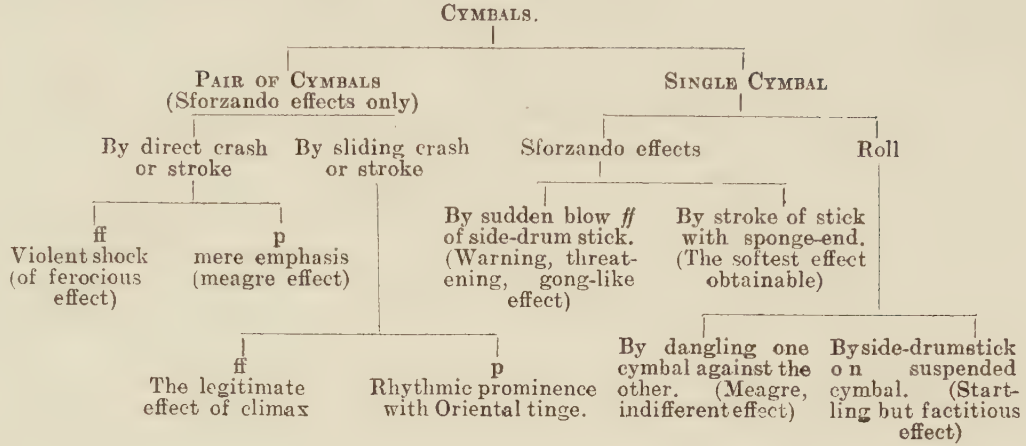
As yet these various effects are unrepresented succinctly by any accepted technical expressions, so that scores have to be encumbered with directions similar to the above.

135.—The tambourin, or caisse-roulante, beaten with only one stick, deserves mention in passing, and as a curiosity. It is a fairly ancient instrument; being associated by the good people of Provence with their "galoubet," or little flute with three holes. It certainly reaches farther into the past than it is likely to do into the future; but, as Wagner has written a part for it in "Lohengrin," the interest has somewhat revived.

136.—The triangle is extremely useful as a means of expressing the lighter rhythmic pulsations; and especially when it is desired that these should be made prominent without having any increased force or weight. This the triangle is specially able to effect, in consequence of an unmixing quality combined with softness of timbre. Its associations are principally with the lighter styles of music; but its isolated stroke, at proper rhythmical distance, can also be made effective elsewhere. Its notation generally occupies the top line of the stave when several percussion parts are written together; and, though mostly confined to the stroke, includes also a tremolo or shake; indicated in the same way as the drum roll, and produced by shaking the beater rapidly inside the triangle from side to side.

137.—The tambourine, or tambour de basque, is of ex-

Ex 31. CYMBAL EFFECTS.


Cymbals.
Pair of Cymbals (Sforzando effects only)
Single Cymbal
By direct crash or stroke
By sliding crash or stroke
Sforzando effects
Roll
ff Violent shock (of ferocious effect)
p mere emphasis (meagre effect)
By sudden blow ff of side-drum stick. (Warning, threatening, gong-like effect)
By stroke of stick with sponge-end. (The softest effect obtainable)
ff The legitimate effect of climax
p Rhythmic prominence with Oriental tinge.
By dangling one cymbal against the other. (Meagre, indifferent effect)
By side-drumstick on suspended cymbal. (Startling but factitious effect)

tremely ancient origin, and is understood to be the object of frequent Biblical allusion. It is now mostly associated in our minds with Spanish local colour, besides being a recognised gipsy instrument. It is practically a drum with the addition of little bells, and is played by hand, fingers and elbow. In the roll, which is produced by gliding the fingers along the parchment, the bells are mostly heard. There is also a grotesque effect produced by rubbing the parchment without quitting it, with the whole weight of the thumb. The notation is the same as for drum.

138.—The tam-tam or gong is used either for funereal effects or where fear or horror is intended to be inspired; and is therefore most at home in melodrama. Though generally written for in *forte* effects, it is specially lugubrious when heard softly with light orchestration.

139.—The glockenspiel (campanello, carillon) should be a set of bells; but the term is now generally understood to refer to a little instrument composed of steel bars, and either furnished with keyboard or played by means of strikers. The glockenspiel used by Mozart in the "Zauberflöte" evidently comprised three octaves; which exceeds the compass required nowadays, as the instrument is generally held to be unfit for anything beyond single-note progressions, notwithstanding that Mozart wrote chords for it. The steel bars, though soft in tone, have a peculiarly unmixing quality which renders the sound of them always distinguishable.

140.—Just as lighter bell effects are now represented by steel bars, so deep bells are represented by tubes—fancifully called "tubular bells." These are either in diatonic sets of eight, or chromatic sets of thirteen; and are suspended within a frame, to be struck by a hammer; the effect approximating very closely to the original.

141.—The castagnettes are made in the form of two hollow nutshells, bound together by a band fastened on the thumb and brought together by the fingers in order to produce a clicking sound.

This is another instrument associated by us with Spanish local colour; being generally reserved for marking the rhythm of the bolero, sequidilla, fandango and other national dances. Sometimes the castagnettes are made so as to require merely to be shaken; in which case they are fixed at the end of a handle. This principle is sometimes extended also to what are called "double castanets"; by which is meant a similar handle with castanets at each end. Another plan consists in the castanets being provided with a spring to keep them apart, so that, by having them securely fixed, the application of a drum-stick is sufficient to produce the desired effect. It seems to be recognised in most small orchestras that it is the drummer's unfortunate lot to be called upon to work a variety of what are generalised as "effects" (mostly mere noises) in addition to his drums. Of these the castanets are perhaps the most respectable.

142.—The xylophone is an instrument composed of bars of wood. The mode of arrangement differs somewhat from that of the glockenspiel in detail, but performance takes place with strikers, quite in the same way. For half an octave at each extremity of the compass the notes are of little value, and a rattling effect is, of course, the main characteristic throughout.

143.—In addition to the foregoing there are various "effects" which for completeness sake require to be mentioned, but which, even in small bands, are reserved for descriptive work; whilst for the symphony orchestra they do not exist at all. Mere enumeration will therefore amply

suffice for anvil, sleigh-bells, cuckoo, rattle, mouth-organ, nightingale, bird-pipe, quail, bones, signal horn and Chinese wood-drum; the latter being a comparatively new introduction for imitation of the sounds of a galloping horse. There is also a primitive oboe or "musette"; besides which the list of supplementary appliances is always being extended. None of them have any real musical interest; and notation, in case of their being required is at the student's discretion—a discretion perhaps better exercised in giving none whatever.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Tuba in B flat, 7, 70.
Tuba in C, 9, 71.
Serpent, 14, 91.
Timpani, 37, 61.
Glockenspiel, 69, 117.
Ophicleide in B flat, 15, 90.
Ophicleide in C, 21, 95.
Euphonium in B flat, 18, 84.
Tuba in E flat, 13, 75.
Tuba in F, 20, 82.
Xylophone, 73, 135.

NOTE.—The following are not included in the Table as having no intonation.

Bass-drum, side-drum, cymbals, tambourin, tambourine, triangle, tam-tam, castanets. Also tubular bells, not specially tuned to the orchestra.

CHAPTER IX.

Military and Brass Bands.

144.—In the last chapter it was necessary to mention the tuba as a valve instrument which had found a permanent position in the orchestra, but which, as belonging to a separate group, would afterwards be referred to in that sense (§128). The student may also remember the observation (§3) that, although the timbre of instruments might be the same, they might differ so much in height as to divide into melodic, intermediate and fundamental. This is precisely what happens with the sax-horn group; of which the cornet is melodic, the alt horn and tenor horn (called in England baritone) are intermediate, and the euphonium and all the tubas, generally called bombardons, are fundamental. The number of these instruments is increased, as well as their aggregate compass extended, by the addition of other types of the same; in addition to which the more ancient constructions of trumpet, horn and trombone are each commonly played under the valve system; so that, with the single exception of the percussion element, the brass-band score may

be said to be under its sway. Subjoined is an average specimen:

Ex. 32. Brass Band Score.

CONDUCTOR USUALLY CORNET SOLO.

B flat soprano cornet	1st and 2nd tenor horns (baritones)
1st cornet	
2nd and 3rd cornets (one line in the score)	1st and 2nd trombones
	Bass trombone
Trumpets	Euphonium
E flat alt horn (a solo part generally)	E flat tuba (Bombardon)
	B flat tuba (Bombardon)
1st and 2nd alt horns	Side-drum, Triangle } one stave

Bass drum and cymbals

The mere act of writing for these instruments will present no difficulty after the explanations which have been given, the onus lying in the provision of sufficient contrast. Firstly, the mere *difference of height* and consequent opportunity for contrast of groups should be taken full advantage of. Next, the contrast in the *number of parts employed* is a powerful means of relieving the sameness arising from too much uniformity of timbre. Thirdly, *graduations of intensity* should be always a matter of special care. Fourthly, the superaddition of the brightening effect of the percussion should be well-timed for situations which might otherwise want relief. Finally, the horns, alt-horns and baritones are of naturally softer quality than the cornets, trumpets and trombones; and, therefore, yield a contrast to be taken advantage of.

145.—The integrity of the brass-band would, however, not be impaired by the presence of saxophones, which are also of brass, though of single-reed type; and their addition is the most powerful means of brightening the general effect.

The saxophone group consists of five members, without counting the highest soprano type. The instrument itself is practically a metal clarinet, with a reed of greater thickness and width; and, like the clarinet, possesses importance not only as an individual instrument, but as the representative of a timbre which may be used in full harmony. Its uses are manifold; for, in addition to the one suggested above of brightening the brass band, its soft and noble tone renders it of the utmost service in the replacements so frequently necessary in military scoring. Thus in the transference of orchestral effects to the military band the clarinets have to take over the usual string effects; but the saxophones are well able to give a good account of any gaps thus left in the score.

The two favourite types of saxophone are the alto and tenor—the alto for brilliant solo playing and the tenor for cantabile-work, on account of the latter's more melancholy and sentimental expression. The saxophones are all written for in the treble clef irrespective of pitch; an anomaly, however, easily accounted for by the fact that, on account of the fingering so closely resembling that of the clarinet, a player of the latter instrument is generally called upon to undertake the saxophone, and he continues in the clef to which he is accustomed.

146.—It is but a natural step to pass from the saxophone to the sarrusophone, the latest important addition to the military band; the inventor being Monsieur Sarrus, bandmaster of the 13th French Infantry Regiment. This instrument exists in no less than eight varieties, and appears to bear something of the same relation to oboes and bassoons as saxophones do to clarinets; in the sense, that is, that they

resemble them, but are *louder*. The use of sarrusophones has scarcely as yet extended to this country; but it may be supposed, from their French reputation, that they are destined to do so.

The fingering of the sarrusophone, being also very similar to that of the clarinet, the same thing again happens. It is the clarinet player who is called upon to undertake it, and the part is written for him in the clef to which he is accustomed, no matter how deep the type of sarrusophone may be; so that, in the case of the contra-basson sarrusophone, the notation is more than three octaves higher than the real pitch.

147.—It has been mentioned that, in the transference of orchestral effects to the military band, the clarinets represent the strings; and a recapitulation of the reasons for this may assist the student.

The clarinet group comprises some five octaves of compass; not an extraordinary range, but enough. Its agility is ample; and an important feature is that, coupled with this, it has the necessary force for military and open-air purposes. It has also a wonderful power of tone-graduation; and, although constant to one description of timbre, presents it in almost as many varieties as the strings. It has, moreover, a remarkable facility for blending with other instruments; so that its prominence is due to its range and execution; and neither to sheer force nor an indisposition to mix.

148.—We now come to the military band score, as an average type of which the subjoined is given. It is that of Godfrey's arrangement of Sullivan's "Macbeth" overture:

Ex. 33. Military Band Score.

E flat flute and piccolo
E flat clarinets
Oboes
Solo B flat clarinet
Rep. clarinets, B flat
2nd clarinets, B flat
3rd clarinets, B flat
Alto E flat clarinet or saxophone
1st and 2nd bassoons
1st cornet, B flat
2nd cornet, B flat
E flat trumpets
1st and 2nd horns, F
3rd and 4th horns, E flat
Baritone (tenor horn) in B flat
1st and 2nd trombones
Bass trombone
Euphonium
Two basses (or tubas)
Drums
Cymbals, etc.

149.—It will be seen that classification is the key to the arrangement in this, as in the brass band score; but it is requisite to note that the arrangement of the military score is not so determined as that for orchestra; a fact due to the changes to which the *matériel* is subject, and to the varying resources of bandmasters, who are accordingly inclined to follow their own sweet will in such matters. But, at all events, the flute and percussion groups form the top and bottom; the clarinets are kept together below the oboes; and the trombones, euphonium and tubas are above the drums. Then, if there are several saxophones in the band, they are generally scored for together below the clarinets; whilst cornets, trumpets, alt-horns and baritones occupy the intermediate space in the order of pitch.

150.—The arrangement of the brass-band score is even more undetermined; and the student is recommended to arrange his groups according to their average height. Within the group the members will, of course, be placed according to their individual compass; and percussion instruments last. If he starts to follow this or that example he will remain unsettled; whereas the above being logical will recommend itself in use.

151.—And now, in conclusion, it becomes necessary to notice the organ as a wind instrument, and one which, though not strictly orchestral, is frequently made use of as an auxiliary, and scored for with an independent part. A reverent sense of the magnitude of this subject prevents any attempt at a description within narrow limits; for which reason what is said will be strictly confined to orchestral concerns.

Firstly, then, it must be felt that the organ is itself an orchestra, and, of the two, the more majestic; for it possesses a solemnity peculiarly its own, has its own voice, its own idiom, and seems to live in its own world. On an immense scale it is like those instruments which refuse to mix; only, instead of piercing through the general volume of tone, it seems to mutter its complaint beneath it, as if in protest. In short, the organ and the orchestra will only combine in some magnificent ensemble when the poetic demands of the composition are such as to make the occasion suitable for the piling up of every humanly accessible means of expression. Then, and then only, is the orchestral service of the organ in keeping. But, as ideals cannot always be adhered to, and as the organ may sometimes be necessarily called upon for support and fullness, a few hints may be of service.

152.—It is from the "flue-work" (or flute-stops in contradistinction to the reeds) that support is to be expected. The reed-work and mixtures can scarcely ever be required, seeing that the former would offer a most sickly contrast with the orchestral reeds, and the latter could only combine with the *fortissimo* of the tutti, even if then.

The large-scale diapason work will always tell the best, from which it follows that the deep stops will always be the most serviceable; whilst the use of the pedal organ is such a supreme effect that alone it will often be more striking

than when combined with the manuals. It is obvious, therefore, that chord-positions (in default of special motive) should be kept fairly low, and the harmony judiciously dispersed; though closer for *f* than for *p*. These remarks apply, of course, to *ad libitum* organ parts.

In *obbligato* parts it is the composer who has the responsibility; but even in these some judgment is to be expected from the player; as, considering that organs differ so greatly from one another, no composer could guarantee a good effect, or would care to write an organ-part at all, unless he could count on some adjustment by the performer in favour of the instrument actually being used.

153.—The remaining keyboard wind-instrument, the harmonium, is also sometimes written for, but only in association with chamber combinations, for which reason it does not concern us here; besides which a free-reed instrument could have no effect in the orchestra, even if employed.

REFERENCES TO TABLE OF ALL INSTRUMENTS.

Tenor horn (baritone), 38, 78.
Bass saxophone, 16, 72.
Baritone saxophone, 26, 86.
Tenor saxophone, 43, 100.
Alto saxophone, 50, 105.
Soprano saxophone, 67, 112.
Sopranino saxophone, 76, 122.
Organ, 4, 131.
Sarrusophone contrabasson, 1, 59.
Sarrusophone contrabass, 5, 69.
Sarrusophone bass, 10, 78.
Sarrusophone baritone, 23, 85.
Sarrusophone tenor, 41, 99.
Sarrusophone alto, 47, 106.
Sarrusophone soprano, 66, 120.
Sarrusophone sopranino, 74, 122.

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